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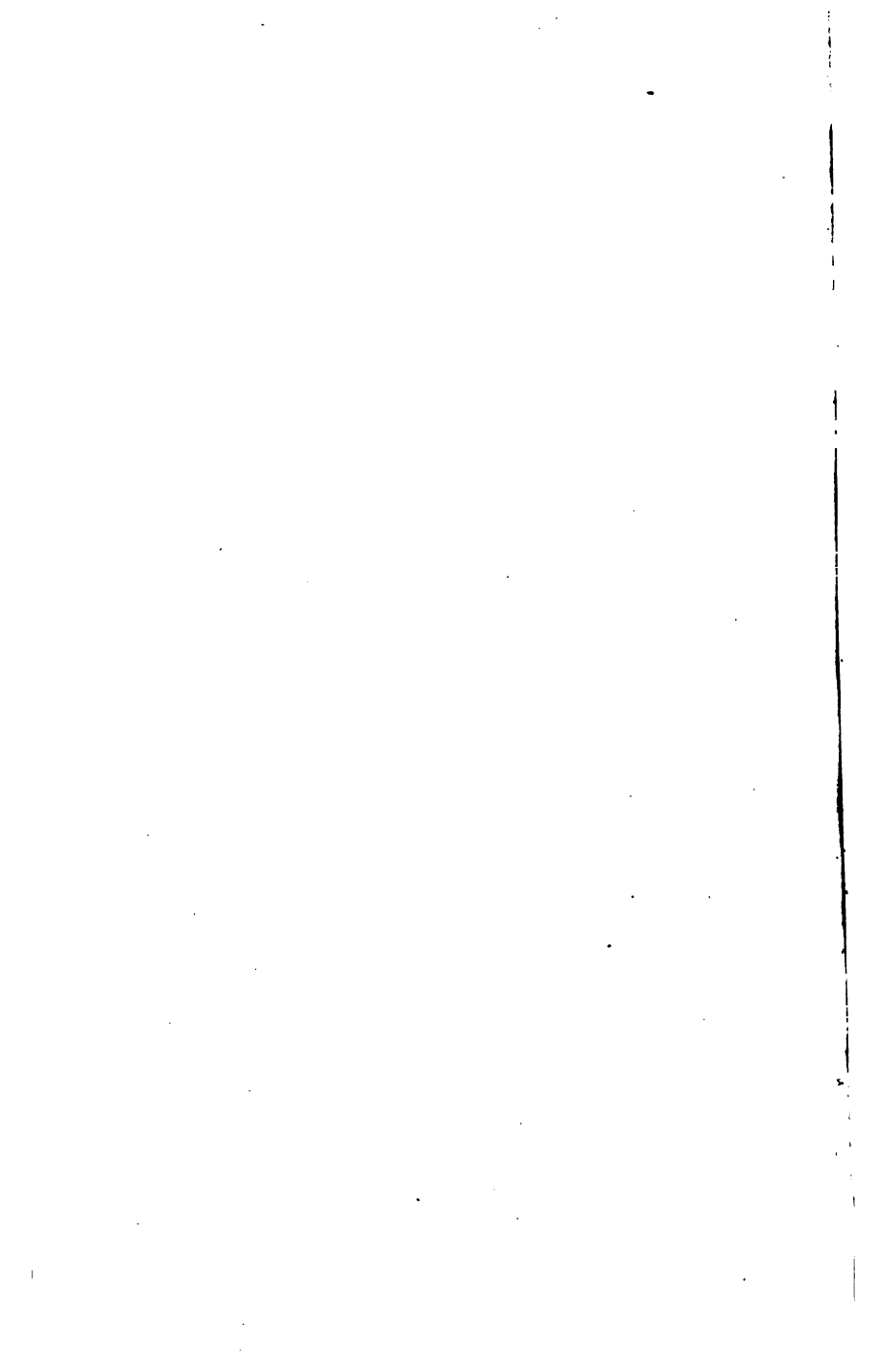
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THE  
MEDEA OF EURIPIDES,

WITH NOTES AND AN INTRODUCTION,

BY

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## PREFACE.

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OF the conjectural emendations in the text of the *Medea* which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson's; Elmsley's (German reprint with Hermann's notes); Kirchhoff's editions of 1855 and 1867; Dindorf's (Oxford edition 1841, and *Poetae Scenici* 1868); Nauck's 3d edition, 1871,



also his *Euripideische Studien*; Schoene's Medea, 1853; Pflugk and Klotz's 3d edition, 1867; Witschel's, 1858; Paley's 2d edition, 1872; Weil's, 1868; Hogan's Medea, 1873; Wecklein's Medea, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.

## INTRODUCTION.



### I. EURIPIDES.

§ 1. *Life.* — What we know of Euripides' personal history, excluding what is plainly fabulous, is substantially this. He lived from 480, or a little earlier, to 406 B. C. The current belief was that he was born in Salamis on the day of the sea-fight, but this has the air of an invention. His father's name was Mnesarchus or Mnesarchides; his mother's, Clito. The latter at least was of humble origin. Euripides was of a studious and speculative turn, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others. His first play he exhibited at the age of twenty-five; thirteen years later he gained for the first time the first prize. Of a gloomy temperament, never personally popular with his countrymen, and not successful in his profession at first (he won only five dramatic victories), he seems to have suffered from a morbid sensitiveness, a consciousness of being misunderstood, a feeling sometimes reflected in his works. He lived aloof from the world, in the midst of his large collection of books. There was some trouble in his domestic relations; with neither his first nor his second wife did he live happily. His last years were spent abroad, first in Magnesia, then at the court of Archelaus, the Macedonian king, at Pella, where he died and was buried, a cenotaph being erected at Athens. He left three sons, the youngest of whom followed his father's profession. The popularity of his plays at the close of his life and throughout later antiquity was extraordinary.

§ 2. **Works.** — Of Euripides' 75 (according to others 92) plays, there have come down to us 19, or excluding the *Ῥῆσος*, which is almost universally thought to be spurious, 18. These are: *Ἀλκυστις*, *Ἀνδρομάχη*, *Βάκχαι*, *Ἐκάβη*, *Ἑλένη*, *Ἡλέκτρα*, *Ἡρακλείδαι*, *Ἡρακλῆς μαινόμενος*, *Ἰκετίδες*, *Ἰππόλυτος*, *Ἰφιγένεια ἡ ἐν Αὔλιδι*, *Ἰφιγένεια ἡ ἐν Ταύροις*, *Ἴων*, *Κύκλωψ* (a satyric drama), *Μήδεια*, *Ὀρέστης*, *Τρωάδες*, *Φοίνισσαι*. The dates of the following six are known with certainty: *Alcestis*, 438; *Medea*, 431; *Hippolytus*, 428; *Troades*, 415; *Helena*, 412; *Orestes*, 408. A few others can be approximately placed. The *Bacchae* and *Iphigenia in Aulis* were produced after the poet's death.

§ 3. **Spirit and Tendency.** — Though a contemporary of Sophocles, Euripides belongs in spirit to a different age. He is a representative of the new Athens of his time, of the new ideas, political, moral, and aesthetic, which were just coming into vogue, supplanting the sterner and simpler notions of the old-fashioned citizens. It is the Athens of Demosthenes and Praxiteles, rather than that of Pericles and Phidias, for which Euripides wrote. Rhetoric and philosophical speculation had much to do with this change. Euripides shares the artificial tastes and the sceptical spirit of the new school.

To give vivid pictures of human passion is Euripides' chief aim, and in this his strength lies. He is in no sympathy with the mythical spirit; the myths he uses only as the vehicle of his own conceptions. The notion of an all-controlling Fate and of a hereditary family curse are much less prominent than with Aeschylus and Sophocles. There is less lofty ideality in his conceptions; his characters are more like those of every-day life, their passions less removed from common experience. This accords in general with modern taste; indeed, it has often been observed that Euripides stands nearer to the modern dramatists than do his predecessors. He excites often a livelier sympathy; hence Aristotle calls him "the most tragic of the poets." But Euripides has sometimes gone too far in this direction, and introduced characters too commonplace and incidents altogether trivial.

§ 4. **Style.** — Euripides is smooth and dexterous in the use of language; free from the turgidity of Aeschylus, but not free from rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic of him are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author delights, even when one side is manifestly in the wrong, to display his skill in making out a specious argument. He is fond of philosophizing through the mouths of his characters, and the abundance of maxims (*γνώμαι*), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of that day — went far to render Euripides attractive in later times. The histrionic art had developed in his day, and this influenced composition; the actors had to be furnished with telling and pointed speeches and striking situations. Scenery, too, had come to be a matter of importance, and some plays (*Troad.*, *Her. Fur.*) must have depended largely on their scenic effects for success.

§ 5. **Form.** — The internal economy of his plays is often defective; his plots lack coherence and compactness. In general he relies on striking passages and thrilling scenes more than on unity and symmetry of the whole. But there is much difference among his plays in this respect. Two things have been especially blamed: 1. The so-called *θεὸς ἀπὸ μηχανῆς*, the express interference of a god at the end of the play to solve the difficulties of the situation. 2. His prologues, long soliloquies in which the situation is expounded, often baldly and awkwardly, to the hearers. Euripides was responsible for metrical and musical innovations concerning the merits of which we can no longer judge. The chorus is diminished in importance; its odes are often mere interludes, having little to do with the dramatic situation. His later pieces show frequent resolutions in the iambi, and contain long and irregularly constructed monodies.

§ 6. **Moral Tendency.** — Euripides has been unjustly at-

tacked (notably by Aristophanes the comedian, and in modern times by Schlegel) on ground of exercising a debasing influence on morals. But much that seemed corrupting to his conservative contemporaries, as Aristophanes, cannot appear so to us; and those sentiments which have been cited as inculcating false morality seem mostly harmless when taken in connection with the situation and the persons who utter them. They are not to be taken for Euripides' own sentiments. To a few places in which the justice and providence of the gods are openly denied, exception may, perhaps, be fairly taken.

§ 7. **His Misogynism** was much blamed by the ancients, but this trait has been greatly exaggerated. Euripides brings forward in several plays women of strong passions and doing great mischief (Medea, Phaedra, Hecuba), but on the other hand has depicted noble and admirable types of womanhood (Alcestis, Iphigenia, Macaria). He possessed a deep insight into female character, and was fond of portraying it in all its phases, the dark as well as the light. He is particularly skilful in this, and his women, even the bold and unlovely ones, are thoroughly feminine.

Without trying to excuse his many defects, and without pretending to rank him with Aeschylus and Sophocles, we must yet recognize in Euripides dramatic genius of a high order.

§ 8. **Manuscripts and Scholia.** — The Euripidean manuscripts were first classified by Kirchhoff in his edition of 1855. Those which possess any authority form two classes. Nine plays (Hec., Or., Phoen., Med., Hipp., Alc., Andr., Troad., Rhes.) are extant in Mss. of both classes, the remaining ten in those of the second class only. These last plays were little known and read by the Byzantines, and have narrowly escaped perishing altogether.

CLASS 1. Uninterpolated copies (complete or partial) of a recension current in the Middle Ages, comprising the nine plays above mentioned. These Mss. have the highest authority. The principal ones are: *Codex Marcianus* in Venice (5 plays),

*Cod. Vaticanus* (9 plays), *Cod. Havniensis* (Copenhagen, 9 plays), *Cod. Parisinus* (6 plays).

CLASS 2. Copies of a different and far rarer recension which embraced at least 19 pieces, but contained a text of less purity, which had been tampered with by would-be correctors. The authority of these Mss. is therefore inferior, and the plays found only in them are accordingly difficult of criticism and cannot be so nearly restored. The two most important Mss. of this class are *Cod. Palatinus* at Rome (13 plays) and *Cod. Florentinus* (18 plays).

Scholia exist only to the nine plays found in Mss. of Class 1. Some of them are old and valuable. They are edited by W. Dindorf, Oxford, 1863, in 4 vols.

§ 9. Editions.—I name only the most important and comprehensive, omitting all of single plays :—

*R. Porson* (4 plays), 1797–1811.

*P. Elmsley* (3 plays), 1813–1821.

*G. Hermann* (12 plays), 1800–1841.

*A. Matthiae*, large edition, 10 vols., 1813–1837. Now antiquated.

*W. Dindorf*, Oxford edition with notes, 4 vols., 1832–1840. Most recently in *Poetae Scenici Graeci*, Leipzig, 1870.

*Pflugk and Klotz* (11 plays), Gotha and Leipzig, 1840–1867. Over-conservative.

*A. Kirchhoff*, larger edition with critical notes only, 2 vols., Berlin, 1855. This edition marks a new epoch in the text-criticism. Smaller edition with chief variants, 3 vols., Berlin, 1868.

*A. Nauck*, Text, 2 vols., Leipzig, 1871. Valuable emendations.

*F. A. Paley*, English notes, 3 vols., London, 1858–1860 (Vols. I. and II. now in second edition, 1872–1875).

*H. Weil* (7 plays), French notes, Paris, 1868.

## II. THE MEDEA.

§ 10. The *Medea* was produced a. c. 431, with the *Philoctetes*, *Dictys*, and *Theristae*, and took only the third prize. It is presumably the earliest of the preserved plays, except the *Alcestis*. In merit it ranks at least as high as any.

§ 11. **Outline of the Plot.** — *Medea* is the daughter of *Aeetes*, king of *Colchis*, and like her father's sister, *Circe*, is endowed with knowledge of magic. Enamored of *Jason*, who comes with the *Argonauts* in quest of the *Golden Fleece*, she has enabled him by her arts to accomplish the tasks imposed on him by *Aeetes*, — the yoking of the fire-breathing bulls, the sowing of the dragon's teeth, the destruction of the crop of armed warriors, — and finally to slay the dragon which guarded the fleece itself; she has killed her brother *Apsyrtus* to facilitate their escape by detaining the pursuers, and has fled with *Jason* to *Greece*. They arrive at *Iolcus* in *Thessaly*, where the crafty *Pelias*, *Jason's* uncle, is king. The throne is rightfully *Jason's*, for *Pelias* had seized it from *Aeson*, *Jason's* father, and between the usurper and the rightful claimant there is mutual fear and distrust. In *Jason's* behalf *Medea* compasses the death of *Pelias*; she persuades his own daughters to slay him and boil him in a kettle, in the belief that through her enchantments they will thus be able to renew his youth. From the consequences of this deed *Jason* and *Medea* seek refuge in flight, and make their abode in *Corinth*. Here they live peacefully as exiles for a time, but *Jason* presently tires of his barbarian spouse, devoted though she is, and longs for a connection which shall advance him in wealth and dignity in his new home; accordingly he deserts *Medea*, and receives in marriage the daughter of *Creon*, the king of the country. All the passion of *Medea's* wild and unbridled nature is roused by this indignity. Here the play opens.

*Prologue* (1 – 130). — *Medea's* nurse in a soliloquy sets forth

the situation and describes her mistress's passionate grief, which she fears may lead her to some desperate deed. The *παῖδαγωγός* or slave-guardian of Medea's two children enters with his charge. He has heard a rumor that Medea and the children are banished by a royal edict. He is bidden to withhold this from Medea, and to keep the boys in close seclusion. Medea's voice is heard from within in outbursts of despair and rage.

*Parodus* (131-213). — The Chorus of Corinthian women, friends of Medea, approach to express their sympathy. Medea still speaks from within. The nurse, at the request of the chorus, enters the house to persuade her mistress to appear.

*First Episode* (214-409). — Medea comes forth in answer to the summons, in a calmer mood. She describes her forlorn condition feelingly, and exacts from the chorus a promise of silence in case she shall find means for requiting her enemies. Creon now enters to announce the decree of exile against her, on ground of threats uttered against the royal family. Medea feigns submission and innocence, and by humble entreaty obtains a respite of one day. No sooner is Creon's back turned than her mien changes, and she declares her intention of accomplishing her revenge within the allotted day, — by her secret arts, should any refuge open to her where she may afterwards seek safety, otherwise openly, dagger in hand. She will meanwhile wait to see whether such means of safety shall present themselves.

*First Stasimon* (410-445). — A choral ode.

*Second Episode* (446-626). — A spirited scene between Jason and Medea. The former comes to offer Medea money for her journey. To her passionate invective Jason replies with what sophistry he may. The calm impudence with which he proffers his wretched excuses for his conduct, and even feigns to act the magnanimous toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.

*Second Stasimon* (627-662). — A choral song.

*Third Episode* (663-823). — The hoped-for aid comes to Me-



dea in the person of Aegeus, who chances to be passing through Corinth on his way to consult Pittheus concerning an obscure oracle which has been given him at Delphi. He asks the cause of Medea's grief, and at her entreaty promises her protection if she will come to his court at Athens. When Aegeus is gone, Medea unfolds to the chorus the plan which she has dimly had in mind from the outset. She will send her children to the princess, Jason's bride, entreating her intercession in their behalf, and they shall take her as a present a poisoned robe, to put on which will be certain death. Having thus destroyed her rival, she will slay her own children as the bitterest retaliation she can inflict on Jason. In pursuance of this plan the nurse is despatched to summon Jason to a new interview.

*Third Stasimon* (824-865). — Choral ode.

*Fourth Episode* (866-975). — Jason reappears, and Medea in an altered tone pretends to have considered the matter anew, and to have laid aside her wrath. She asks forgiveness for her former language, expresses approval of his course, and begs for his good offices with his bride in behalf of the children. Jason, thrown completely off his guard, promises this, and the boys are sent with the gifts. Remarkable in this scene is the mixture of real and pretended feeling on Medea's part; in the midst of her feigned contrition she is melted to real tears at the thought of what awaits the children.

*Fourth Stasimon* (976-1001). — Choral ode.

*Fifth Episode* (1002-1250). — The *paedagogus*, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bids him retire, and struggles long with herself; her heart fails her when she thinks of child-murder, but her evil passions nerve her to the deed. A pause ensues while they await further news, which is filled by a long anapaestic passage from the chorus. Then a messenger arrives in breathless haste to bring tidings of the catastrophe. The princess and Creon are killed by the poisoned robe. Their death is described at length. Medea enters the house to slay her children.

*Fifth Stasimon* (1251 – 1292). — The chorus implores the gods to prevent the unnatural crime. The cries of the ill-fated children are heard from within.

*Exodus* (1293 – 1419). — Jason comes hoping to save his children from the hands of the exasperated Corinthians. Learning what has just happened, he is overwhelmed with rage and sorrow. As he is trying to force his way into the dwelling, Medea, with the bodies of the children, appears aloft in a chariot drawn by winged dragons, which has suddenly been sent to her aid by Helios. After some further parley, Medea announces that she will bury the bodies in the temple of Hera Acraea, and institute a solemn feast in their honor; then predicting Jason's death, she departs exulting in the completeness of her revenge.

§ 12. **Remarks.** — The interest all centres in Medea and her all-absorbing passion. Her love and hate are terrible in their strength. The poet lays stress on her being a foreigner; he means to depict human nature in its wilder phase, with passions unmitigated by the restraining influences of laws and Hellenic civilization. Aside from this vehemence there is no grandeur in the character, no moral elevation. Our sympathy can only partly go with her; we cannot, even from a Greek point of view, approve her revenge, nor regard it as a deed necessary under the circumstances; yet there is a vivid reality in it.

But how is it that the murder of his children is so terrible a punishment for Jason, worse than even his own death, which Medea is perfectly able to bring about? Certainly it is not that Jason loves the children so extraordinarily. For although 562 fig., 914 fig. he affects great interest in their welfare, still this does not prevent his acquiescing quite unconcernedly in the decree which banishes them, nor does it occur to him to attempt to have this decree revoked until Medea, 940, proposes it; his indifference to his children is subject of remark, 76, and Medea taunts him with it, 1396, 1401. He first shows real solicitude in their behalf after the death of his bride. The real force of the punishment consists then in leaving him without children to

perpetuate the family and to support him in old age, and is fully felt only in connection with the murder of his new wife, which cuts off all hope of future offspring. The bitterness of this lot to a Greek mind can be only imperfectly understood by us. To him the extinction of his race was a terrible misfortune. And that herein lies the weight of Medea's revenge is plain from 803 flg. and 1348. It is, however, to be noted that the poet ignores the obvious possibility that Jason may take yet a third wife and beget children. We might, indeed, understand the prediction of Jason's death, 1386, as intended to cut off this resource, if we supposed a speedy death to be meant; but that again is hardly consistent with the words *μέγε καὶ γῆρας*, 1396. There is, therefore, plainly, this weak point in the construction of the piece.

The sending of the dragon-chariot is a sudden intervention on the part of the god, for otherwise Medea's excuse for her child-murder, that the boys must in any case die (1060, 1236), would not hold good, since there would be the possibility of her saving them as well as herself by flight. Aristotle blames this supernatural intervention at the close, but there is this to be said for it, that the winding-up of the action does not depend in any great measure on it, there being nothing to show that Medea herself could not escape without the chariot, as she has expected to do throughout. The most that the chariot does is to enable her to rescue and bury the bodies of the children, and to appear triumphant in the last colloquy with Jason, while it enhances, of course, the scenic effect of the close. With more justice one might find fault with the introduction of Aegeus, whose appearance just at the nick of time is purely accidental and not brought about by anything in the action itself. In fact this scene has little dramatic interest or import, and seems to be introduced mainly to bring on the stage an Athenian national hero.

It is somewhat surprising to find Medea at the end imposing a festival in atonement for her own crime on the Corinthians, whom she has just made her bitter enemies. We must suppose

that the authority of Hera is to effect this, who is the protectress of Medea as of all the Argonauts.\*

The character of Jason is that of complete selfishness, a selfishness which has overrun and stifled his natural good impulses. Creon is imperious but well-meaning. Aegeus is a mere lay-figure. The servants, on the other hand, are well conceived; the nurse, with her bustling anxiety, is particularly good.

§ 13. **Question of Double Recension.**—There seems to be some reason for thinking that the Medea has undergone a revision or alteration since its first production, and that we have not the play exactly in its original form. Porson, Boeckh, Hermann, and others have thought this; Elmsley, Matthiae, Pflugk, have denied it. The chief considerations in favor are: 1. The dittography (passage written in two ways), 723, 724, 729, 730 = 725–728; see note. Hermann thinks 777 = 778, 779, another such. 2. Words quoted from Medea, but not found in our play. Such are the words *ὁ θερμόβουλον σπλάγχχνον*, said by the Schol. Aristoph. Ach. 119 to be *ἐν τῇ Μηδείᾳ Εὐριπίδου*. Aristophanes Pax 1012 quotes *ἐκ Μηδείας* (whose Medea he does not say) *ἰλόμαν, ἰλόμαν*, not in our Medea (yet see 97), but found Iph. T. 152. Lastly in Ennius' Medea is a translation of the verse *μῶ σοφιστήν ὅστις αὐτῷ σοφός*, which Cicero (Fam. 13, 15) quotes from Euripides. None of these reasons are cogent; the dittography may be due to an interpolator, the Scholiast and Aristophanes might have quoted carelessly, and the Ennian verse is probably a case of *contaminatio*. Other things that have been urged as evidence of a double recension are altogether trifling.

§ 14. **Relation to Neophron's Medea.**—Neophron, a contemporary of Euripides, wrote a Medea which, according to Aristotle and Dicaearchus (see the first Hypothesis), served as a model for Euripides; nay, they seem to think the latter guilty of plagiarism in appropriating Neophron's work.

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\* Boeckh fancied that in the first edition of the piece it was Hera herself who commanded this in person.

And in truth Neophron's play, as is plain from the extant fragments (see Appendix), was very like Euripides'. Aegeus was introduced, but as coming expressly to consult Medea about the oracle, not as on his way to Pittheus. There was likewise a scene corresponding to 1021 flg., in which Medea wavered between love for her children and desire for revenge. And at the end Jason's death was predicted by Medea as at 1386, not, however, the same manner of death, but suicide.

If, as is implied in the above statement, Neophron's play was written before Euripides', the credit for the design must be due in large measure to the former; Euripides must have followed him closely in the plot and construction of the piece, though that he borrowed his language is unlikely.\* But the peculiar power of the Euripidean play seems to have thrown its predecessor quite into the shade.

§ 15. *Scenery, etc.*—The scene represents the front of Medea's house, the orchestra an open space before it. The palace and Jason's house are supposed to be on the right, the side whence personages coming from the city or harbor regularly entered. At the end of the piece Medea and her dragon-car appear aloft, either upon the *μηχανή*, a contrivance for sudden apparitions situated at the top of the scene-wall, or on the *αἰώρημα*, a swinging machine suspended with cords from above.

The *Protagonist* had of course the part of Medea; the *Deuteragonist* probably those of the nurse, Jason, and the messenger; the *Tritagonist* those of the *paedagogus*, Creon, and Aegeus. The few lines assigned the boys (outcries from behind the scene) would also be spoken by the Deuteragonist and Tritagonist.

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\* Wecklein contends that the notice in question is wrong, and that Euripides' first Medea was older than Neophron's. But surely Aristotle and his pupil were in a situation to know from the original records to which play the priority belonged.

### III. ORIGIN AND DEVELOPMENT OF THE MYTH.

§ 16. Medea's adventures at Corinth seem at first view to be a sort of appendage or sequel to the story of the Argonautic expedition; in reality, however, they are a separate and independent legend which was only later brought into connection with the Argonauts. The Corinthian Medea is essentially a distinct personage from the Argonautic, although both are perhaps developments of the same germinal idea.

§ 17. **The Argonautic Story.**—This legend was at home among the Minyae of Iolcus and Orchomenus; it was their national epic in the earliest times, later modified and enlarged beyond its original boundaries by the poets, so that it became common Hellenic property. Aea, the land where the Golden Fleece is kept, is a sunny enchanted island in the distant sea. Homer thinks of it as somewhere in the west, but the Minyans, whose sea-outlook was an easterly one, must naturally have sought it in the east, and there it became at last fixed.

*The Homeric Poems* allude simply to the Argonaut myth as something well known, mention Jason as having passed the *πλαγκταί* or clashing rocks, and as having visited Lemnos, know Aeetes as son of Helios and sister of Circe.\* Medea is not spoken of.

*Hesiod's Theogony*, 960 flg., 992 flg. Here is the earliest mention of Medea. She is daughter of Aeetes and Idyia, helps Jason perform the *στονόεντες ἄεθλοι* laid on him by Pelias, returns with Jason to Iolcus, lives with him there and bears a son, who is reared by Chiron the centaur. Medea is here distinctly a goddess.

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\* Od. κ 137, μ 70; Il. η 468.

*Pindar* in the fourth Pythian ode gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, which closes with the return of Jason and Medea. Colchis is now for the first time fixed as the abode of Aetes.

Of other poets' treatment of this theme we know next to nothing. Only in its latest phase, with many embellishments, it reappears in the *Argonautica* of *Apollonius*.

Medea's rôle in this myth is a subordinate one. She is but the enchantress who helps Jason obtain the fleece. Preller thinks that the old fable closed with the death of Pelias through her wiles.

§ 18. **The Corinthian Legend.** — That this is not a mere amplification of the Argonautic story, but a primitive local myth, is clear from this, that it was bound up with very ancient religious rites. The Corinthians had, we know, the custom of performing yearly propitiatory sacrifices to atone for the murder of Medea's children; this rite was celebrated in connection with the worship of Hera ἄκραία, a national divinity of Corinth. Their sepulchre was shown at Corinth in Pausanias' time. The tale was variously told, and its earlier forms are quite unlike the tragic story. The germ is everywhere the killing of the children, either by Medea herself or by the Corinthians.

Medea is a benefactress of Corinth; she is said to have delivered the city from a famine;\* she appears at first as queen; indeed, she was conceived of as divine.†

*Eumelus*, a Corinthian poet (about 750 B. C.) in his *Korinthiaka* treated this subject at length.‡ According to him Medea was queen of Corinth. The sovereignty belonged to her, since the throne had formerly been assigned her father Aetes by Helios; and

\* Schol. Med. 11; Schol. Pind. Ol. xiii. 52.

† Schol. Med. 10.

‡ Schol. Med. 10; Schol. Pind. Ol. xiii. 52; Pausan. ii. 3, 8.

the Corinthians, being without a ruler, had sent for her to Iolcus. Jason is joint ruler with her. As fast as her children are born she hides \* them in the temple of Hera,† hoping to make them immortal; failing in this she is discovered by Jason, who returns to Iolcus, and Medea departs also, leaving the throne to Sisyphus. Doubtless the poem further described the institution of the expiatory sacrifice.

*Parmeniscus*, an Alexandrine commentator, gives, we know not from what source, a different account.‡ The Corinthians, uneasy under Medea's rule, plotted to kill her and her children, seven boys and seven girls. The latter fled to the temple of Hera Acraea, and the Corinthians slew them at the altar. For this desecration they were visited with a pest which raged until, directed by an oracle, they instituted yearly expiatory rites, which were observed up to his (*Parmeniscus*'s) time. Seven boys and seven girls, offspring of noble families, were every year shut up apart in the sacred enclosure and there offered sacrifices.

A curious variation was that given in the *Ναυτάκτια* ζήτη,§ an obscure epic of the Hesiodic school, which narrated the Argonautic story. Here we learn that Jason (and of course Medea) went, not to Corinth, but to Corcyra, and that their son Mermerus was killed in hunting. Now as Corcyra was a Corinthian colony, this notice is interesting as showing that a legend very like the Corinthian was current there.

The early epic poet, *Creophylus*, author of the *Οἰχαλίας* ἄλω-

\* κατακρύπτειν. Or *buries*? Perhaps somewhat as Demeter (Hymn. Hom. v. 239) buried (κρύπτειν) Celeus' infant in fire to make him immortal.

† The friendship of Hera for Medea is explained by Schol. Pind. Ol. xiii. 52, thus: Zeus was enamored of Medea, but she rejected his suit, and in return Hera promised to make her children immortal.

‡ Schol. Med. 273.

§ Paus. ii. 3, 7.



οις, had the story in a less primitive form.\* Medea is no longer queen; she kills the king Creon by drugs, and flees to Athens, leaving her children behind her on the altar of Hera, thinking that Jason will care for them. Here the relatives of Creon slay them, but give out that Medea has done the deed herself.

*Simonides* seems somewhere to have touched on this theme (*Bergk*, frag. 48). Medea and Jason he makes again rulers of Corinth, and expressly contradicts the older tale that Jason remained in Iolcus. Further than this we know nothing of his treatment.

Yet a step nearer the tragic form of the tale is that which *Pausanias*† gives as the current account in his time. Glauce the princess now appears; she meets her death through gifts brought her by Medea's sons, Mermerus and Pheres, who are stoned to death by the Corinthians. A pestilence then comes upon their children, to avert which the statue of Terror (Δαίμα) is set up, and the regular sacrifices are instituted, at which they wear black and shave their children's heads. These solemnities were observed, he says, down to the destruction of Corinth by Mummius. A fountain was moreover shown, into which Glauce cast herself when in the agonies of death.

The tragedians were thought to have first hit upon the idea of making Medea kill her own children, and in this sense an absurd report‡ was current, which represented that Euripides was bribed by the Corinthians to lay the murder upon Medea. But we see traces of this same conception of Medea as the murderer in Creophylus' account and the mystical narrative of Eumelus, so that it evidently existed long before, side by side with the commoner story. Nor can we doubt that Jason's unfaithfulness and Medea's revenge were elements ingrafted on the legend before it came into the tragedians' hands.

\* Schol. Med. 273.

† ii. 3, 6.

‡ Schol. Med. 10.

The original elements of the Corinthian story are, we see, these : Medea is a wise and divine benefactress, who comes from afar and rules the state. She and her mortal offspring stand under the protection of Hera. The children are destroyed — how, was less clearly defined — and Medea departs as she came.

Jason is clearly no part of this tale, and perhaps the connection of Medea with Sisyphus, hinted at by the Scholiast to Pindar on Theopompus' authority, points to the older local tradition as to the paternity of the children. After the fusion of the Corinthian Medea with the Argonautic heroine, the poets were at great pains to connect the two legends, and Jason is introduced along with other new features.

There can be little doubt that Medea was originally worshipped as a goddess, and that the sacrifices were intended for her, but that she sank in time to the level of a mortal, while the original ceremonial was still maintained, transferred to the patronage of Hera.

§ 19. **Physical Significance of the Myth.** — Medea is the Moon, one of the many mythical impersonations of that luminary. The Moon, like the Sun, is all-wise because all-seeing, but to her belong especially occult wisdom and the mysterious arts of enchantment, such as flourish under the weird influences of her light. Hence her name *Μήδεια* (*μηδεσ-ια*), "wise woman," from *μηδωσ*. She is the Sun's offspring (originally, no doubt, his daughter), for the new moon seems to emanate from the sun. She comes from the far west, deserting her Sun-father's house on the western horizon, for the new moon is first seen in the west. Or she is thought of (doubtless later) as coming from the east, where the full moon rises. She abides for a time with increasing splendor; then wanes and disappears. Her children are probably stars, in particular the short-lived morning and evening stars.

This figure, which in Corinth took the shape of a preserver

and divine ruler,\* became in the Thessalian myth rather an enchantress, and nothing was easier than for her to be incorporated into the story of the Argonauts, who sail into the same enchanted regions of the east or west in search of the Golden Fleece, which is nothing but the ruddy clouds of sunrise or sunset.

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\* Wecklein thinks Medea a Phoenician goddess, and that her worship was supplanted at Corinth by that of Hera, when she was transformed into a priestess of Hera. This seems very uncertain. More reasonable is his idea that the shutting up of the children stood instead of former human sacrifices.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

## ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

[ΔΙΚΑΙΑΡΧΟΥ.]

Ἰάσων εἰς Κόρινθον ἔλθων, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν τοῦ Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μείναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακείς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἄρματος δρακόντων πτερωτῶν ὁ παρ' Ἡλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κακῇ Αἰγεί τῃ Πανδίωνος γαμῆται. Φερεκῦδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσκει. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἰσώπου ὁ τρυφὴ Νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἰσῶνα θῆκε φίλον κόρον ἡβώνοντα,  
γῆρας ἀποξέυσασα ἰδυίῃσι πραπίδεσσι,  
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσελοῖσι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφούς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποιήσκει. Στάφυλος δὲ φησὶ τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύεσθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργούς κατακοιμηθῆναι, μελλούσης τῆς νεῶς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῇ Ἰάσωνι τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκεδάσας, ὡς ΔικαίARCHOS ἐν τῇ περὶ Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσωνι καὶ τῇ γυναικί. ἐπαινέται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μηδ' ἐν νάπαισι' καὶ τὰ ἐξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῇ ὑστέρῃ φησὶ πρώτῃ κεχρησθαι, ὡς Ὀμηρος·

εἴματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνων γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεί συνοικήσουσα. παρ' οὐδετέρῳ κείται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματρός ὑπόκειται ἐν Κορίνθῳ, ὃ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πρ' ἔτει α'· πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδεία, Φιλοκτήτῃ, Δίκτυι, Θερμοταῖς σατύροις. οὐ σφύζεται.

**ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.**

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**ΤΡΟΦΟΣ.**

**ΠΑΙΔΑΓΩΓΟΣ.**

**ΜΗΔΕΙΑ.**

**ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.**

**ΚΡΕΩΝ.**

**ΙΑΣΩΝ.**

**ΑΙΓΕΤΣ.**

**ΑΓΓΕΛΟΣ.**

**ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.**

## ΜΗΔΕΙΑ.

### ΤΡΟΦΟΣ.

ΕΙΘ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος  
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,  
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε  
τμηθεῖσα πύκη, μηδ' ἐρετμῶσαι χέρας  
ἀνδρῶν ἀρίστων, οἳ τὸ πάγχρυσον δέρος  
Πελία μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμῇ  
Μήδεια πύργους γῆς ἐπλευσ' Ἰωλκίας  
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,  
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας  
πατέρα κατῴκει τήνδε γῆν Κορινθίαν  
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν  
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα  
αὐτῇ τε πάντα ξυμφέρουσ' Ἰάσωνι,  
ἥπερ μεγίστη γίγνεται σωτηρία,  
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ.  
νῦν δ' ἐχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα.  
προδόνς γὰρ αὐτοῦ τέκνα δεσπότην τ' ἐμὴν  
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,  
γῆμας Κρέοντος παῖδ', ὃς αἰσυνμῇ χθονός.

8

10

15



Μήδεια δ' ἡ δύστηνος ἡτιμασμένη 20  
 βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς  
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται  
 οἷας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.  
 κεῖται δ' ἄσιτος, σῶμ' ὑφείσ' ἀλγηδόσι,  
 τὸν πάντα συντήκουσα δακρύοις χρόνον, 25  
 ἐπεὶ πρὸς ἀνδρὸς ἦσθετ' ἡδικημένη,  
 οὐτ' ὅμμ' ἐπαίρουσ' οὐτ' ἀπαλλάσσουσα γῆς  
 πρόσωπον· ὥς δὲ πέτρος ἢ θαλάσσιος  
 κλύδων ἀκούει νόουθετουμένη φίλων·  
 ἦν μὴ ποτε στρέψασα πάλλευκον δέρην 30  
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμώζῃ φίλον  
 καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο  
 μετ' ἀνδρὸς ὃς σφε νῦν ἀτιμάσας ἔχει.  
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπο  
 οἶον πατρῷας μὴ ἀπολείπεσθαι χθονός. 35  
 στρυγεῖ δὲ παῖδας οὐδ' ὀρώσ' εὐφραίνεται.  
 δέδοικα δ' αὐτὴν μὴ τι βουλεύσῃ νέον·  
 βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς  
 πάσχουσ'· ἐγὼ δα τήνδε, δειμαίνω τέ νιν·  
 [μὴ θηκτὸν ὥσῃ φάσγανον δι' ἥπατος, 40  
 σιγῇ δόμους εἰσβάσ', ἵν' ἔστρωται λέχος,  
 ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ  
 καῖπειτα μείζω συμφορὰν λάβῃ τινά·]  
 δεινὴ γάρ· οὗτοι ῥαδίως γε συμβαλὼν  
 ἔχθραν τις αὐτῇ καλλίνικον οἴσεται. 45  
 ἀλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι  
 στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι  
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

## ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,  
 τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν 50  
 ἔστηκας· αὐτὴ θρεομένη σαυτῇ κακά ;  
 πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει ;

## ΤΡΟΦΟΣ.

τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,  
 χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν  
 κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται. 55  
 ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,  
 ὥσθ' ἡμερός μ' ὑπῆλθε γῇ τε κούρανῳ  
 λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

## ΠΑΙΔΑΓΩΓΟΣ.

οὐπω γὰρ ἡ τάλαινα παύεται γόων ;

## ΤΡΟΦΟΣ.

ζηλῶ σ'· ἐν ἀρχῇ πῆμα κούδέπω μεσοῖ. 60

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ μῶρος, εἰ χρὴ δεσπότης εἰπεῖν τόδε·  
 ὥς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

## ΤΡΟΦΟΣ.

τί δ' ἔστιν, ὦ γεραιέ ; μὴ φθόνει φράσαι.

## ΠΑΙΔΑΓΩΓΟΣ.

οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

## ΤΡΟΦΟΣ.

μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν · 65  
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

## ΠΑΙΔΑΓΩΓΟΣ.

ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,  
πεσσοὺς προσελθὼν ἔνθα δὴ παλαίτατοι  
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,  
ὥς τούσδε παῖδας γῆς ἑλᾶν Κορινθίας 70  
σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς  
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὄδε  
οὐκ οἶδα · βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

## ΤΡΟΦΟΣ.

καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται  
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει ; 75

## ΠΑΙΔΑΓΩΓΟΣ.

παλαιὰ καινῶν λείπεται κηδευμάτων,  
κοῦκ ἔστ' ἐκείνος τοῖσδε δώμασιν φίλος.

## ΤΡΟΦΟΣ.

ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν  
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.

## ΠΑΙΔΑΓΩΓΟΣ.

ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε 80  
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

## ΤΡΟΦΟΣ.

ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ ;  
 ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·  
 ἀτὰρ κακός γ' ὢν εἰς φίλους ἀλίσκεται.

## ΠΑΙΔΑΓΩΓΟΣ.

τίς δ' οὐχὶ θνητῶν ; ἄρτι γιγνώσκεις τόδε, 85  
 ὥς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,  
 οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,  
 εἰ τούσδε γ' εὐνῆς οὐνεκ' οὐ στέργει πατήρ ;

## ΤΡΟΦΟΣ.

ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.  
 σὺ δ' ὥς μάλιστα τούσδ' ἐρημώσας ἔχε 90  
 καὶ μὴ πέλαζε μητρὶ δυσθυμουμένην.  
 ἤδη γὰρ εἶδο' ὄμμα νιν ταυρουμένην  
 τοῖσδ' ὥς τι δρασείουσαν· οὐδὲ παύσεται  
 χόλου, σάφ' οἶδα, πρὶν κατασκήψαι τινα.  
 ἐχθροὺς γε μέντοι, μὴ φίλους, δράσειέ τι. 95

## ΜΗΔΕΙΑ.

ἰώ,  
 δύστανος ἐγὼ μελέα τε πόνων,  
 ἰώ μοί μοι, πῶς ἂν ὀλοίμαν ;

## ΤΡΟΦΟΣ.

τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ  
 κινεῖ κραδίαν, κινεῖ δὲ χόλου.  
 σπεύδετε θᾶσσον δώματος εἴσω,

καὶ μὴ πελάσῃτ' ὄμματος ἐγγύς,  
 μηδὲ προσέλθῃτ', ἀλλὰ φυλάσσεσθ'  
 ἄγριον ἦθος στυγεράν τε φύσιν  
 φρενὸς αὐθάδους.

ἴτε νῦν, χωρεῖθ' ὥς τάχος εἴσω. 105  
 δῆλον δ' ἀρχῆς ἐξαιρόμενον  
 νέφος οἰμωγῆς ὥς τάχ' ἀνάξει  
 μείζονι θυμῷ· τί ποτ' ἐργάσεται  
 μεγαλόσπλαγχνος δυσκατάπαυστος  
 ψυχὴ δηχθεῖσα κακοῖσιν ; 110

## ΜΗΔΕΙΑ.

αἰαῖ.

ἔπαθον τλάμων ἔπαθον μεγάλων  
 ἄξι' ὀδυρμῶν· ὦ κατάρατοι  
 παῖδες ὀλοισθε στυγεράς ματρὸς  
 σὺν πατρὶ καὶ πᾶς δόμος ἔρροι.

## ΤΡΟΦΟΣ.

ἰὼ μοί μοι. ἰὼ τλήμων. 115  
 τί δέ σοι παῖδες πατρὸς ἀμπλακίας  
 μετέχουσι ; τί τοῦσδ' ἔχθεις ; οἴμοι,  
 τέκνα, μὴ τι πάθῃθ' ὥς ὑπεραλγῶ.  
 δεινὰ τυράννων λήματα καὶ πως  
 ὀλίγ' ἀρχόμενοι πολλὰ κρατοῦντες 120  
 χαλεπῶς ὀργὰς μεταβάλλουσιν.  
 τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν  
 κρεῖσσον· ἐμοὶ γοῦν, εἰ μὴ μέγας,  
 ὀχυρῶς γ' εἴη καταγηράσκειν.

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν  
 τοῦνομα νικᾷ, χρῆσθαι τε μακρῷ  
 λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'  
 οὐδένα καιρὸν δύναται θνητοῖς,  
 μείζους δ' ἄτας, ὅταν ὀργισθῇ  
 δαίμων, οἴκοις ἀπέδωκεν.

125

130

## ΧΟΡΟΣ.

\*Εκλυον φωνάν, ἔκλυον δὲ βοᾶν  
 τᾶς δυστάνου  
 Κολχίδος, οὐδέ πω ἥπιος· ἀλλά, γε-  
 ραία, λέξον· ἐπ' ἀμφιπύλου γὰρ ἔ-  
 σω μελάθρου γόον ἔκλυον· οὐδὲ συν-  
 ἥδομαι, ὦ γύναι, ἄλγεσι δώματος,  
 ἐπεὶ μοι φίλον κέκρανται.

προφδ.

135

## ΤΡΟΦΟΣ.

οὐκ εἰσὶ δόμοι· φροῦδα τὰδ' ἦδη.  
 τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,  
 ἣ δ' ἐν θαλάμοις τήκει βιοτὴν  
 δέσποινα, φίλων οὐδενὸς οὐδὲν  
 παραθαλπομένη φρένα μύθοις.

140

## ΜΗΔΕΙΑ.

αἰαῖ·  
 διὰ μου κεφαλᾶς φλόξ οὐρανία  
 βαίη· τί δέ μοι ζῆν ἔτι κέρδος ;  
 φεῦ φεῦ· θανάτῳ καταλυσάμαν  
 βιοτὰν στυγεράν προλιποῦσα.

145

## ΧΟΡΟΣ.

αἶες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς, στρ.  
 ἀχὰν οἶαν ἅ δύστανος  
    μέλπει νύμφα ; 150  
 τίς σοί ποτε τᾶς ἀπλάτου  
 κοίτας ἔρος, ὦ ματαία,  
 σπεύσει θανάτου τελευτάν ;  
    μηδὲν τόδε λίσσου.  
    εἰ δὲ σὸς πόσις 155  
 καινὰ λέχη σεβίζει,  
 κείνῳ τόδε μὴ χαράσσου·  
 Ζεὺς σοι τόδε συνδικήσει.  
 μὴ λίαν τάκου  
 δυρομένα σὸν εὐνέταν.

## ΜΗΔΕΙΑ.

ὦ μεγάλα Θέμι καὶ πότνι Ἄρτεμι, 160  
 λεύσσεθ' ἅ πάσχω, μεγάλοις ὄρκοις  
 ἐνδησαμένα τὸν κατάρατον  
 πόσιν ; ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'  
 αὐτοῖς μελάθροις διακναιομένους,  
 οἳ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν. 165  
 ὦ πάτερ, ὦ πόλις, ὦν ἀπενάσθην  
 αἰσχροῦς τὸν ἐμὸν κτείνασα κάσιν.

## ΤΡΟΦΟΣ.

κλύεθ' οἷα λέγει κάπιβοᾶται  
 Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὄρκων

θνητοῖς ταμίας νενόμισται ;  
οὐκ ἔστιν ὅπως εἴ τιμι μικρῶ  
δέσποινα χόλον καταπαύσει.

170

## ΧΟΡΟΣ.

πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν  
ἔλθοι μύθων τ' αὐδαθέντων  
δέξαιτ' ὁμφάν,  
εἴ πως βαρύθυμον ὄργαν  
καὶ λῆμα φρενῶν μεθείη.  
μήτοι τό γ' ἐμὸν πρόθυμον  
φίλοισιν ἀπέστω.  
ἀλλὰ βᾶσά νιν

ἀντ.

175

δεῦρο πόρευσον οἴκων  
ἔξω, φίλα καὶ τὰδ' αὐδα,  
σπεύσασα πρίν τι κακῶσαι  
τοὺς ἔσω· πένθος  
γὰρ μεγάλως τόδ' ὀρμάται.

180

## ΤΡΟΦΟΣ.

δράσω τὰδ'· ἀτὰρ φόβος εἰ πείσω  
δέσποιναν ἐμήν·  
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.  
καίτοι τοκάδος δέργμα λεαίνης  
ἀποταυροῦται δμωσίν, ὅταν τις  
μῦθον προφέρων πέλας ὀρμηθῇ.  
σκαιοὺς δὲ λέγων κοῦδέν τι σοφοὺς  
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,  
οὔτινες ὕμνους ἐπὶ μὲν θαλίαις

185

190



ἐπὶ τ' εἰλαπίναις καὶ παρὰ δείπνοις  
 εὔροντο βίου τερπνὰς ἀκοάς·  
 στυγίους δὲ βροτῶν οὐδεὶς λύπας  
 εὔρετο μούσῃ καὶ πολυχόρδοις 195  
 ὦδαῖς παύειν, ἐξ ὧν θάνατοι  
 δειναί τε τύχαι σφάλλουνσι δόμους.  
 καίτοι τάδε μὲν κέρδος ἀκείσθαι  
 μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι 200  
 δαῖτες, τί μάτην τείνουσι βοήν;  
 τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ  
 δαιτὸς πλήρωμα βροτοῖσιν.

## ΧΟΡΟΣ.

ἰαχὰν αἶον πολύστονον 205  
 γόων, λιγυρὰ δ' ἄχρα μογερά  
 βοᾷ τὸν ἐν λέχει προδόταν κακόνυμφον·  
 θεοκλυτεῖ δ' ἄδικα παθοῦσα  
 τὰν Ζηνὸς ὀρκίαν Θέμιν, ἃ νιν ἔβασεν  
 Ἑλλάδ' ἐς ἀντίπορον 210  
 δι' ἅλα νύχιον ἐφ' ἄλμυρὰν  
 πόντου κλῆδ' ἀπέραντον.

## ΜΗΔΕΙΑ.

Κορίνθιαι γυναῖκες, ἐξήλθον δόμων,  
 μή μοί τι μέμφησθ'· οἶδα γὰρ πολλοὺς βροτῶν 215  
 σεμνοὺς γεγῶτας, τοὺς μὲν ὁμμάτων ἄπο,  
 τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς  
 δύσκλειαν ἐκτήσαντο καὶ ῥαθυμίαν.  
 δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,

ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐκμαθεῖν σαφῶς 220  
 σττυγεί δεδορκῶς, οὐδὲν ἡδίκημένους.  
 χρή δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·  
 οὐδ' ἀστὸν ἦνεσ' ὅστις αὐθάδης γεγῶς  
 πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.  
 ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε 225  
 ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου  
 χάριν μεθεῖσα κατθανεῖν χρήζω, φίλοι.  
 ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκεις καλῶς,  
 κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.  
 πάντων δ' ὅσ' ἔστ' ἐμψυχα καὶ γνώμην ἔχει 230  
 γυναικῆς ἐσμεν ἀθλιώτατον φυτόν·  
 ἅς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ  
 πόσιν πρίασθαι δεσπότην τε σώματος  
 λαβεῖν· κακοῦ γὰρ τοῦτ' ἔτ' ἄλγιον κακόν·  
 καὶ τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν 235  
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ  
 γυναιξίν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.  
 εἰς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην  
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,  
 ὅτῳ μάλιστα χρήσεται συνεννέτη. 240  
 καὶ μὲν τάδ' ἡμῶν ἐκπονουμέναισιν εὖ  
 πόσις ξυνοικῇ μὴ βία φέρων ζυγόν,  
 ζηλωτὸς αἰῶν· εἰ δὲ μή, θανεῖν χρεῶν.  
 ἀνὴρ δ' ὅταν τοῖς ἔνδον ἄχθηται ξυνών,  
 ἔξω μολὼν ἔπαυσε καρδίαν ἄσης, 245  
 ἢ πρὸς φίλον τιν' ἢ πρὸς ἡλικας τραπεῖς·  
 ἡμῶν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.  
 λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίου

ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί·  
 κακῶς φρονούντες· ὥς τρις ἂν παρ' ἀσπίδα 250  
 στήναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.  
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σέ κ' αἶμ' ἦκει λόγος·  
 σοὶ μὲν πόλις θ' ἦδ' ἐστὶ καὶ πατρὸς δόμοι  
 βίου τ' ὄνησις καὶ φίλων συνουσία,  
 ἐγὼ δ' ἔρημος ἀπολις οὖς' ὑβρίζομαι 255  
 πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,  
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῇ  
 μεθορμίσασθαι τῇσδ' ἔχουσα συμφορᾶς.  
 τοσόνδε δ' ἔκ σου τυγχάνειν βουλήσομαι,  
 ἣν μοι πόρος τις μηχανή τ' ἐξευρεθῇ 260  
 πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν  
 τὸν δόντα τ' αὐτῷ θυγατέρ' ἢ τ' ἐγγήματο,  
 σιγᾶν. γυνὴ γὰρ τᾶλλα μὲν φόβου πλέα,  
 κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·  
 ὅταν δ' ἐς εὐνὴν ἡδικημένη κυρῇ, 265  
 οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

## ΧΟΡΟΣ.

δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,  
 Μήδεια. πενθεῖν δ' οὐ σε θαυμάζω τύχας.  
 ὁρῶ δὲ καὶ Κρέοντα, τῇσδ' ἄνακτα γῆς,  
 στείχοντα, καινῶν ἄγγελον βουλευμάτων. 270

## ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,  
 Μήδεια, εἶπον τῇσδε γῆς ἔξω περᾶν  
 φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,

καὶ μή τι μέλλειν · ὥς ἐγὼ βραβεὺς λόγου  
 τοῦδ' εἰμί, κοῦκ ἄπειμι πρὸς δόμους πάλιν  
 πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

275

## ΜΗΔΕΙΑ.

αἰαῖ · πανώλης ἡ τάλαιν' ἀπόλλυμαι.  
 ἐχθροὶ γὰρ ἐξῑᾶσι πάντα δὴ κάλων,  
 κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.  
 ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,  
 τίνος μ' ἑκατι γῆς ἀποστέλλεις, Κρέον ;

280

## ΚΡΕΩΝ.

δέδοικά σ', οὐδέν δεῖ παραμπέχειν λόγους,  
 μή μοί τι δράσης παῖδ' ἀνήκεστον κακόν.  
 συμβάλλεται δὲ πολλὰ τοῦδε δείματος ·  
 σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,  
 λυπεῖ δὲ λέκτρων ἀνδρὸς ἔστερημένη.  
 κλύω δ' ἀπειλεῖν σ', ὥς ἀπαγγέλλουσί μοι,  
 τὸν δόντα καὶ γήμαντα καὶ γαμουμένην  
 δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.  
 κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι,  
 ἢ μαλθακισθένθ' ὕστερον μέγα στένειν.

285

## ΜΗΔΕΙΑ.

φεῦ φεῦ ·  
 οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,  
 ἔβλαψε δόξα μεγάλα τ' εἵργασται κακά.  
 χρὴ δ' οὐποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ  
 παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς ·  
 χωρὶς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας

290

φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ·  
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ  
 δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι·  
 τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον 300  
 κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.  
 ἐγὼ δὲ καὐτῇ τῇσδε κοινωνῶ τύχης.  
 σοφὴ γὰρ οὔσα τοῖς μὲν εἰμ' ἐπίφθονος,  
 [τοῖς δ' ἥσυχαία, τοῖς δὲ θατέρου τρόπου,]  
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή. 305  
 σὺ δ' αὖ φοβεῖ με μή τι πλημμελὲς πάθης·  
 οὐχ ᾧδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,  
 ὥστ' εἰς τυράννους ἄνδρας ἐξαμαρτάνειν.  
 τί γὰρ σύ μ' ἡδίκηκας; ἐξέδου κόρην .  
 ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν 310  
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.  
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.  
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα  
 ἑατέ μ' οἰκεῖν. καὶ γὰρ ἡδικημένοι  
 σιγησόμεσθα, κρεισσόνων νικώμενοι. 315

## ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' εἴσω φρενῶν  
 ὀρρωδία μοι μή τι βουλευῆς κακόν·  
 τοσῶδε δ' ἦσσον ἢ πάρος πέποιθά σοι·  
 γυνὴ γὰρ ὀξύθυμος, ὥς δ' αὐτῶς ἀνὴρ,  
 ῥάων φυλάσσειν ἢ σιωπηλὸς σοφός. 320  
 ἀλλ' ἔξιθ' ὥς τάχιστα, μὴ λόγους λέγε·  
 ὥς ταυτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως  
 μενεῖς παρ' ἡμῖν, οὔσα δυσμενὴς ἐμοί.

ΜΗΔΕΙΑ.

μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡΕΩΝ.

λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ. 325

ΜΗΔΕΙΑ.

ἀλλ' ἐξελαῖς με κοῦδέν αἰδέσει λιτάς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σέ μᾶλλον ἢ δόμους ἐμούς.

ΜΗΔΕΙΑ.

ὦ πατρίς, ὥς σου κάρτα νῦν μνείαν ἔχω.

ΚΡΕΩΝ.

πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.

ΜΗΔΕΙΑ.

φεῦ φεῦ· βροτοῖς ἔρωτες ὥς κακὸν μέγα. 330

ΚΡΕΩΝ.

ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗΔΕΙΑ.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὅς αἴτιος κακῶν.

ΚΡΕΩΝ.

ἔρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.

ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.

ΚΡΕΩΝ.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βία.

335

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

ὄχλον παρέξῃς, ὥς ἔοικας, ὦ γύναι.

ΜΗΔΕΙΑ.

φευξούμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζει κοῦκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.

μίαν με μεῖναι τήνδ' ἔασον ἡμέραν  
καὶ ξυμπερᾶναι φροντίδ' ἧ φευξούμεθα,  
παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ  
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.  
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ  
πέφυκας· εἰκὸς δ' ἐστὶν εὐνοϊάν σ' ἔχειν.  
τοῦμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξούμεθα,  
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

340

345

## ΚΡΕΩΝ.

ἤκιστα τοῦμόν λῆμ' ἔφν τυραννικόν,  
 αἰδούμενος δὲ πολλὰ δὴ διέφθορα ·  
 καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι, 350  
 ὁμῶς δὲ τεύξει τοῦδε · προὔννεπώ δέ σοι,  
 εἴ σ' ἡ 'πιούσα λαμπὰς ὄψεται θεοῦ  
 καὶ παιῖδας ἐντὸς τῆσδε τερμόνων χθονός,  
 θανεῖ · λέλεκται μῦθος ἀψευδῆς ὅδε.  
 [νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν · 355  
 οὐ γάρ τι δράσαις δεινὸν ὧν φόβος μ' ἔχει.]

## ΧΟΡΟΣ.

δύστανε γύναι,  
 φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.  
 ποῖ ποτε τρέψει ; τίνα πρὸς ξενίαν  
 ἢ δόμον ἢ χθόνα σωτήρα κακῶν 360  
 ἐξευρήσεις ;  
 ὡς εἰς ἄπορόν σε κλύδωνα θεός,  
 Μήδεια, κακῶν ἐπόρευσε.

## ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ · τίς ἀντερεῖ ;  
 ἀλλ' οὔτι ταύτη ταῦτα μὴ δοκεῖτέ πω. 365  
 ἔτ' εἰς ἀγῶνες τοῖς νεωστὶ νυμφίοις,  
 καὶ τοῖσι κηδεύσασιν σὺ σμικροὶ πόνοι.  
 δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,  
 εἰ μὴ τι κερδαίνουσιν ἢ τεχνωμένην ;  
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. 370



ὁ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,  
 ὥστ', ἐξὸν αὐτῷ τὰμ' ἐλεῖν βουλευμάτων  
 γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν  
 μείναι μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς  
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375  
 πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς  
 οὐκ οἶδ' ὅποιά πρῶτον ἐγχειρῶ, φίλαι,  
 πότερον ὑφάψω δῶμα νυμφικὸν πυρί,  
 ἢ θηκτὸν ὦσω φάσγανον δι' ἥπατος,  
 σιγῇ δόμους εἰσβάσ' ἵν' ἔστρωται λέχος. 380  
 ἀλλ' ἔν τί μοι πρόσαντες· εἰ ληφθήσομαι  
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,  
 θανούσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.  
 κράτιστα τὴν εὐθείαν, ᾗ πεφύκαμεν  
 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385  
 εἶεν·

καὶ δὴ τεθνήσκει· τίς με δέξεται πόλις;  
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους  
 ξένος παρασχὼν ῥύσεται τοῦμὸν δέμας;  
 οὐκ ἔστι. μείνας' οὖν ἔτι σμικρὸν χρόνον,  
 ἦν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῇ,  
 δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον· 390  
 ἦν δ' ἐξελαύνῃ ξυμφορὰ μ' ἀμήχανος,  
 αὐτὴ ξίφος λαβοῦσα, καὶ μέλλω θανεῖν,  
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.  
 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω  
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, 395  
 Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,  
 χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.

πικρούς δ' ἐγὼ σφιν καὶ λυγρούς θήσω γάμους,  
 πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.  
 ἀλλ' εἶα · φείδου μηδὲν ὦν ἐπίστασαι, 400  
 Μήδεια, βουλεύουσα καὶ τεχνωμένη ·  
 ἔρπ' εἰς τὸ δεινόν · νῦν ἀγὼν εὐψυχίας.  
 ὀρᾷς ἅ πάσχεις ; οὐ γέλωτα δεῖ σ' ὀφλεῖν  
 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις, 405  
 γεγῶσαν ἔσθλου πατρὸς Ἥλιου τ' ἄπο.  
 ἐπίστασαι δέ · πρὸς δὲ καὶ πεφύκαμεν  
 γυναῖκες, εἰς μὲν ἔσθλ' ἀμηχανώταται,  
 κακῶν δὲ πάντων τέκτονες σοφώταται.

## ΧΟΡΟΣ.

Ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. α'.  
 καὶ δίκαια καὶ πάντα πάλιν στρέφεται. 411  
 ἀνδράσι μὲν δόλιαί βουλαί, θεῶν δ'  
 οὐκέτι πίστις ἄραρεν.  
 τὰν δ' ἐμὰν εὐκλειαν ἔχειν βιοτὰν στρέφουσι φᾶμαι ·  
 ἔρχεται τιμὰ γυναικείῳ γένει ·  
 οὐκέτι δυσκέλαδος φάμα γυναικάς ἔξει. 420

μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοιδᾶν ἀντ. α'.  
 τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.  
 οὐ γὰρ ἐν ἀμετέρα γνώμα λύρας  
 ὤπασε θέσπιν αἰοιδᾶν 425  
 Φοῖβος, ἀγῆτωρ μελέων · ἐπεὶ ἀντάχῃς' ἂν ὕμνον  
 ἀρσένων γέννη · μακρὸς δ' αἶων ἔχει  
 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. 430

σὺ δ' ἐκ μὲν οἴκων πατρώων ἔπλευσας στρ. β'.  
 μαινομένην κραδίᾳ, διδύμας ὀρίσασα πόντου  
 πέτρας· ἐπὶ δὲ ξένα 435  
 ναίεις χθονί, τᾶς ἀνάνδρου  
 κοίτας ὀλέσασα λέκτρον,  
 τάλαινα, φυγὰς δὲ χώρας  
 ἄτιμος ἐλαύνει.

βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδῶς. ἀντ. β'.  
 Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα. 440  
 σοὶ δ' οὔτε πατὴρ δόμοι,  
 δύστανε, μεθορμίσασθαι  
 μόχθων πάρα, τῶν δὲ λέκτρων  
 ἄλλα βασιλεια κρείσσω  
 δόμοις ἐπανέστα. 445

## ΙΑΞΩΝ.

Οὐ νῦν κατεῖδον πρῶτον ἀλλὰ πολλάκις  
 τραχείαν ὀργὴν ὡς ἀμήχανον κακόν.  
 σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν  
 κούφως φερούσῃ κρεισσόνων βουλευμάτων,  
 λόγων ματαίων οὔνεκ' ἐκπεσεῖ χθονός. 450  
 καί μοι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ  
 λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνὴρ·  
 ἃ δ' εἰς τυράννους ἐστί σοι λελεγμένα,  
 πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.  
 καὶ γὰρ μὲν αἰεὶ βασιλέων θυμουμένων 455  
 ὀργὰς ἀφήρουν καὶ σ' ἐβουλόμην μένειν·  
 σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' αἰεὶ

κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.  
 ὁμως δὲ κακ τῶνδ' οὐκ ἀπειρηκῶς φίλοις  
 ἦκω, τὸ σὸν δὲ προσκοπούμενος, γύναι, 460  
 ὥς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσης  
 μήτ' ἐνδεής του· πόλλ' ἐφέλλεται φυγὴ  
 κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σύ με στρυγεῖς,  
 οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

## ΜΗΔΕΙΑ.

ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω 465  
 γλώσση μέγιστον εἰς ἀνανδρίαν κακόν,  
 ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς·  
 [θεοῖς τε κάμοι παντί τ' ἀνθρώπων γένει·]  
 οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,  
 φίλους κακῶς δράσαντ' ἐναντίον βλέπειν, 470  
 ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων  
 πασῶν, ἀναίδει· εὖ δ' ἐποίησας μολών.  
 ἐγὼ τε γὰρ λέξασα κουφισθήσομαι  
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.  
 ἐκ τῶν δὲ πρώτων πρώτον ἄρξομαι λέγειν. 475  
 ἔσφυσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι  
 ταῦτ' οὐκ συνεισέβησαν Ἀργῶν σκάφος,  
 πεμφθέντα ταύρων πυρπνόων ἐπιστάτην  
 ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύν·  
 δράκοντα δ', ὃς πάγχρυσον ἀμπέχων δέρας 480  
 σπείραις ἔσφζε πολυπλόκοις αὔπνος ὢν,  
 κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.  
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς  
 τὴν Πηλιῶτιν εἰς Ἴωλκὸν ἰκόμην

σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα, 485  
 Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,  
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξείλον φόβον.  
 καὶ ταυῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθῶν  
 προῦδωκας ἡμᾶς,· καινὰ δ' ἐκτήσω λέχη  
 παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι, 490  
 συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.  
 ὄρκων δὲ φρουδὴ πίστις, οὐδ' ἔχω μαθεῖν  
 ἢ θεοὺς νομίζεις τοὺς τότε οὐκ ἄρχειν ἔτι,  
 ἢ καινὰ κείσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,  
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὖορκος ὢν. 495  
 φεῦ δεξιὰ χεῖρ, ἧς σὺ πόλλ' ἐλαμβάνου  
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα  
 κακοῦ πρὸς ἀνδρός, ἐλπιδῶν δ' ἡμάρτομεν.  
 ἄγ'· ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,  
 δοκοῦσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς; 500  
 ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχύων φανεῖ.  
 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,  
 οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;  
 ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὔν  
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον. 505  
 ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις  
 ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς  
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.  
 τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα  
 ἔθηκας ἀντὶ τῶνδε· θανμαστὸν δέ σε 510  
 ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγώ,  
 εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,  
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις·

καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,  
 πτωχοὺς ἀλᾶσθαι παῖδας ἢ τ' ἔσωσά σε. 515  
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἦ  
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,  
 ἀνδρῶν δ' ὅτῳ χρή τὸν κακὸν διειδέναι,  
 οὐδεὶς χαρακτῆρ' ἐμπέφυκε σώματι;

## ΧΟΡΟΣ.

δεινὴ τις ὀργὴ καὶ δυσίατος πέλει, 520  
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

## ΙΑΣΩΝ.

δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,  
 ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον  
 ἄκροισι λαΐφους κρασπέδοις ὑπεκδραμεῖν  
 τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν. 525  
 ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,  
 Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας  
 σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.  
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος  
 λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε 530  
 τόξοις ἀφύκτοις τοῦμόν ἐκσῶσαι δέμας.  
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·  
 ὅπη γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.  
 μείζω γε μέντοι τῆς ἐμῆς σωτηρίας  
 εἵληφας ἢ δέδωκας, ὡς ἐγὼ φράσω. 535  
 πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς  
 γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι  
 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·

πάντες δέ σ' ἥσθοντ' οὔσαν Ἑλληνες σοφὴν  
 καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἑσχάτοις 540  
 ὄροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.  
 εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις  
 μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,  
 εἰ μὴ ἴσις ἢ τύχη γένοιτό μοι.  
 τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι 545  
 ἔλεξ'. ἄμιλλαν γὰρ σὺ προύθηκας λόγων.  
 ἂ δ' εἰς γάμους μοι βασιλικοὺς ὠνείδισας,  
 ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,  
 ἔπειτα σώφρων, εἴτα σοὶ μέγας φίλος  
 καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος. 550  
 ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς  
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,  
 τί τοῦδ' ἂν εὖρημ' εὖρον εὐτυχέστερον,  
 ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;  
 οὐχ, ἦ σὺ κνίζεις, σὸν μὲν ἐχθαίρων λέχος, 555  
 καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,  
 οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·  
 ἄλῃς γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·  
 ἀλλ' ὥς, τὸ μὲν μέγιστον, οἰκοῦμεν καλῶς  
 καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι 560  
 πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,  
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,  
 σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις  
 εἰς ταῦτ' ἰεῖν καὶ ξυναρτήσας γένος  
 εὐδαιμονοίην. σοὶ τε γὰρ παῖδων τί δεῖ; 565  
 ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις  
 τὰ ζῶντ' ὀνῆσαι. μὴν βεβούλευμαι κακῶς;

οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.  
 ἀλλ' εἰς τοσοῦτον ἤκεθ' ὥστ' ὀρθομένης  
 εὐνῆς γυναικες πάντ' ἔχειν νομίζετε, 570  
 ἣν δ' αὖ γένηται ξυμφορά τις εἰς λέχος,  
 τὰ λῶστα καὶ κάλλιστα πολεμιώτατα  
 τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς  
 παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·  
 χούτως ἂν οὐκ ἦν οὐδέν ἀνθρώποις κακόν. 575

## ΧΟΡΟΣ.

Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·  
 ὁμως δ' ἔμοιγε, κεῖ παρὰ γνώμην ἐρῶ,  
 δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

## ΜΗΔΕΙΑ.

ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.  
 ἐμοὶ γὰρ ὅστις ἄδικος ὦν σοφὸς λέγειν 580  
 πέφυκε, πλείστην ζημίαν ὀφλισκάνει·  
 γλώσση γὰρ αὐχῶν τᾷδικ' εὖ περιστελεῖν,  
 τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.  
 ὥς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένῃ  
 λέγειν τε δεινός· ἐν γὰρ ἐκτενεῖ σ' ἔπος· 585  
 χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με  
 γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

## ΙΑΣΩΝ.

καλῶς γ' ἂν οὖν σὺ τῷδ' ὑπηρέτεις λόγῳ,  
 εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν  
 τολμᾷς μεθεῖναι καρδίας μέγαν χόλον. 590



## ΜΗΔΕΙΑ.

οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος  
πρὸς γῆρας οὐκ εὐδοξον ἐξέβαινέ σοι.

## ΙΑΣΩΝ.

εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς οὐνεκα  
γῆμαί με λέκτρα βασιλέων ἅ νῦν ἔχω,  
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων 595  
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους  
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

## ΜΗΔΕΙΑ.

μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,  
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

## ΙΑΣΩΝ.

οἶσθ' ὥς μετεύξει καὶ σοφωτέρα φανεῖ;  
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,  
μηδ' εὐτυχούσα δυστυχῆς εἶναι δόκει. 600

## ΜΗΔΕΙΑ.

ὑβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,  
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

## ΙΑΣΩΝ.

αὐτὴ τάδ' εἶλον· μηδέν' ἄλλον αἰτιῶ. 605

## ΜΗΔΕΙΑ.

τί δρῶσα; μὼν γαμοῦσα καὶ προδοῦσά σε;

ΙΑΣΩΝ.

ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗΔΕΙΑ.

καὶ σοῖς ἀραία γ' οὔσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

ὥς οὐ κρινοῦμαι τῶνδ' ἐσσι τὰ πλείονα.  
 ἀλλ' εἴ τι βούλει παισὶν ἢ στυγερῆς φυγῇ  
 πρῶτον φέλλημα χρημάτων ἐμῶν λαβεῖν,  
 λέγ'· ὥς ἔτοιμος ἀφθόνῳ δοῦναι χερὶ  
 ξένοις τε πέμπειν σύμβολ', οἳ δράσουσί σ' εὖ.  
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·  
 λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

610

615

ΜΗΔΕΙΑ.

οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἂν,  
 οὔτ' ἂν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου·  
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑΣΩΝ.

ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,  
 ὥς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·  
 σοὶ δ' οὐκ ἀρέσκει τὰγάθ', ἀλλ' αὐθαδία  
 φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

620

ΜΗΔΕΙΑ.

χώρει· πόθω γὰρ τῆς νεοδμήτου κόρης  
 αἰρεῖ χρόνιζων δωμάτων ἐξώπιος·

νύμφευ· ἴσως γάρ· σὺν θεῷ δ' εἰρήσεται· 625  
γαμεῖς τοιοῦτον ὥστε σ' ἀρνέισθαι γάμον.

## ΧΟΡΟΣ.

\*Ερωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. α'.  
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἄλις ἔλθοι  
Κύπρις, οὐκ ἄλλα θεὸς εὖχαρις οὕτως. 631  
μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης  
ἱμέρῳ χρίσας ἄφυκτον οἰστόν.

ἀντ. α'.  
στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν·  
μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη,  
θυμὸν ἐκπλήξας ἑτέροις ἐπὶ λέκτροις, 639  
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβί-  
ζουσ'  
ὀξύφρων κρίνοι λέχη γυναικῶν.

ὦ πατρίς, ὦ δώματα, μὴ στρ. β'.  
δῆτ' ἀπολις γενοίμαν  
τὸν ἀμνηχανίας ἔχουσα δυσπέρατον αἰῶν', οἰκτρότατον  
ἀχέων. 645

θανάτῳ θανάτῳ πάρος δαμείην  
ἀμέραντάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος ὑπερθενῆ  
γᾶς πατρίας στέρεσθαι. 652

εἶδομεν, οὐκ ἐξ ἑτέρων ἀντ. β'.  
μῦθον ἔχω φράσασθαι·  
σὲ γὰρ οὐ πόλις, οὐ φίλων τις ᾧκτισεν παθοῦσαν  
δεινότατα παθέων. 655

ἀχάριστος ὅλοιθ', ὅτῳ πάρεστι

μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν·  
 ἐμοὶ  
 μὲν φίλος οὐποτ' ἔσται.

662

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον  
 κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗΔΕΙΑ.

ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίωνος,  
 Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;

665

ΑΙΓΕΥΣ.

Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τί δ' ὀμφαλὸν γῆς θεσπιωδὸν ἐστάλης;

ΑΙΓΕΥΣ.

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗΔΕΙΑ.

πρὸς θεῶν; ἄπαις γὰρ δεῦρ' αἰεὶ τείνεις βίον;

670

ΑΙΓΕΥΣ.

ἄπαιδές ἐσμεν δαίμονός τινος τύχη.

ΜΗΔΕΙΑ.

δάμαρτος οὔσης, ἧ λέχους ἄπειρος ὢν;

ΑΙΓΕΥΣ.

οὐκ ἔσμεν εὐνῆς ἄλγυες γαμηλίου.

ΜΗΔΕΙΑ.

τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;

ΑΙΓΕΥΣ.

σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

676

ΜΗΔΕΙΑ.

θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙΓΕΥΣ.

μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

ΜΗΔΕΙΑ.

τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙΓΕΥΣ.

ἄσκού με τὸν προύχοντα μὴ λῦσαι πόδα —

ΜΗΔΕΙΑ.

πρὶν ἂν τί δράσης ἢ τίν' ἐξίκη χθόνα;

680

ΑΙΓΕΥΣ.

πρὶν ἂν πατρώαν αὐθις ἐστίαν μόλω.

ΜΗΔΕΙΑ.

σὺ δ' ὥς τί χρήζων τήνδε ναυστολεῖς χθόνα;

ΑΙΓΕΥΣ.

Πιτθεύς τις ἔστι γῆς ἄναξ Τροιζηνίας.

ΜΗΔΕΙΑ.

παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙΓΕΥΣ.

τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

685

ΜΗΔΕΙΑ.

σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

ΑΙΓΕΥΣ.

κάμοί γε πάντων φίλτατος δορυξένων.

ΜΗΔΕΙΑ.

ἀλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐράῃς.

ΑΙΓΕΥΣ.

τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὁδε;

ΜΗΔΕΙΑ.

Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.

690

ΑΙΓΕΥΣ.

τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗΔΕΙΑ.

ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.

ΑΙΓΕΥΣ.

τί χρῆμα δράσας; φράζε μοι σαφέστερον.

ΜΗΔΕΙΑ.

γυναικ' ἐφ' ἡμῖν δεσπότην δόμων ἔχει.

ΑΙΓΕΥΣ.

ἦ που τετόλμηκ' ἔργον αἰσχιστον τόδε;

696

ΜΗΔΕΙΑ.

σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ.

πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφν φίλοις.

ΑΙΓΕΥΣ.

ἴτω νυν, εἴπερ ὥς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.

ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν.

700

ΑΙΓΕΥΣ.

δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

ΑΙΓΕΥΣ.

συγγνώστ' ἄγαν ἄρ' ἦν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ.

ὄλωλα· καὶ πρὸς γ' ἐξελαύνομαι χθονός.

ΑΙΓΕΥΣ.

πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν. 705

ΜΗΔΕΙΑ.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ.

ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπήνεσα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.  
 ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος  
 γονάτων τε τῶν σῶν ἱκεσία τε γίγνομαι, 710  
 οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα  
 καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,  
 δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον.  
 οὕτως ἔρως σοι πρὸς θεῶν τελεσφόρος  
 γένοιτο παίδων, καὶ τὸς ὀλβιος θάνοις. 715  
 εὕρημα δ' οὐκ οἶσθ' οἶον εὕρηκας τόδε·  
 παύσω δέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς  
 σπείραί σε θήσω· τοιάδ' οἶδα φάρμακα.



## ΑΙΓΕΥΣ.

πολλῶν ἑκατὶ τήνδε σοὶ δοῦναι χάριν,  
 γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 720  
 ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.  
 εἰς τοῦτο γὰρ δὴ φρουδός εἰμι πᾶς ἐγώ.  
 οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,  
 πειράσομαί σου προξενεῖν δίκαιος ὢν.  
 [τοσόνδε μέντοι σοὶ προσημαίνω, γύναι· 725  
 ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,  
 αὐτὴ δ' ἐάνπερ εἰς ἐμούς ἐλθῃς δόμους,  
 μενεῖς ἄσυλος κοῦ σε μὴ μεθῶ τι·]  
 ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·  
 ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730

## ΜΗΔΕΙΑ.

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι  
 τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

## ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ἢ τί σοὶ τὸ δυσχερές;

## ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἐχθρὸς ἐστὶ μοι δόμος  
 Κρέων τε. τούτοις δ', ὀρκίοισι μὲν ζυγεῖς, 735  
 ἄγουσιν οὐ μεθεῖ ἂν ἐκ χαίας ἐμέ·  
 λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος,  
 φίλος γένοι' ἂν κἀπικηρυκεύματα  
 τάχ' ἂν πίθῃ σε· τὰμὰ μὲν γὰρ ἀσθενῇ,  
 τοῖς δ' ὄλβος ἔστι καὶ δόμος τυραννικός. 740

## ΑΙΓΕΥΣ.

πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·  
 ἀλλ' εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.  
 ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,  
 σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,  
 τὸ σὸν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεοῦς.

745

## ΜΗΔΕΙΑ.

ὄμνυ πεδον Γῆς πατέρα θ' Ἥλιον πατρὸς  
 τοῦμοῦ θεῶν τε συντιθεῖς ἅπαν γένος.

## ΑΙΓΕΥΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

## ΜΗΔΕΙΑ.

μήτ' αὐτὸς ἐκ γῆς σῆς ἐμ' ἐκβαλεῖν ποτε,  
 μήτ' ἄλλος ἢν τις τῶν ἐμῶν ἐχθρῶν ἄγειν  
 χρήζῃ, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

750

## ΑΙΓΕΥΣ.

ὄμνυμι Γαῖαν Ἥλιου θ' ἀγνὸν σέβας  
 θεοῦς τε πάντας ἐμμένειν ἅ σου κλύω.

## ΜΗΔΕΙΑ.

ἄρκει· τί δ' ὀρκῷ τῷδε μὴ ἰμμένων πάθοις;

## ΑΙΓΕΥΣ.

ἂ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

755

## ΜΗΔΕΙΑ.

χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.  
 καὶ γὰρ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,  
 πράξας' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.

## ΧΟΡΟΣ.

ἀλλὰ σ' ὁ Μαίης πομπαῖος ἀναξ  
 πελάσειε δόμοις, ὧν τ' ἐπίνοιαν  
 σπεύδεις κατέχων πράξειας, ἐπεὶ  
 γενναῖος ἀνὴρ,  
 Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

760

## ΜΗΔΕΙΑ.

ὦ Ζεῦ Δίκη τε Ζήνδος Ἥλιον τε φῶς,  
 νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλοι,  
 γενησόμεσθα κεῖς ὁδὸν βεβήκαμεν·  
 νῦν δ' ἐλπίς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.  
 οὗτος γὰρ ἀνὴρ ἢ μάλιστ' ἐκάμνομεν  
 λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·  
 ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,  
 μολόντες ἄστυ καὶ πόλισμα Παλλάδος.  
 ἤδη δὲ πάντα τὰμά σοι βουλευμάτα  
 λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.  
 πέμψας' ἐμῶν τιν' οἰκετῶν Ἰάσονα  
 εἰς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·  
 μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,  
 ὥς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,  
 [γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει  
 καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα.]

765

770

775

παῖδας δὲ μείναι τοὺς ἐμοὺς αἰτήσομαι, 780  
 οὐχ ὥς λιποῦσ' ἂν πολεμίας ἐπὶ χθονὸς  
 ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,  
 ἀλλ' ὥς δόλοισι παῖδα βασιλέως κτάνω.  
 πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν  
 νύμφη φέροντας, τήνδε μὴ φεύγειν χθόνα, 785  
 λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον ·  
 κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροῖ,  
 κακῶς ὀλεῖται πᾶς θ' ὅς ἂν θίγῃ κόρης ·  
 τοιοῖσδε χρίσω φαρμάκοις δωρήματα.  
 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον · 790  
 ὦμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον  
 τοῦντεῦθεν ἡμῖν · τέκνα γὰρ κατακτενῶ  
 τᾶμ' · οὐτις ἔστιν ὅστις ἐξαιρήσεται ·  
 δόμον τε πάντα συγχέασ' Ἰάσονος  
 ἔξειμι γαίας, φιλτάτων παίδων φόνον 795  
 φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.  
 οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.  
 ἴτω · τί μοι ζῆν κέρδος; οὔτε μοι πατρίς  
 οὔτ' οἶκος ἔστιν οὔτ' ἀποστροφὴ κακῶν.  
 ἡμάρτανον τόθ', ἡνίκ' ἐξελίμπανον 800  
 δόμους πατρώους, ἀνδρὸς Ἑλληνος λόγοις  
 πεισθεῖσ', ὃς ἡμῖν σὺν θεῷ τίσει δίκην.  
 οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὀψεται ποτε  
 ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου  
 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς 805  
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.  
 μηδεῖς με φαύλην κάσθενῇ νομιζέτω  
 μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

βαρείαν ἐχθροῖς καὶ φίλοιςιν εὐμενῇ·  
τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

810

ΧΟΡΟΣ.

ἐπεὶπερ ἡμῶν τόνδ' ἐκοίνωσας λόγον,  
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν  
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.

ΜΗΔΕΙΑ.

οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν  
τάδ' ἐστί, μὴ πάσχουσιν ὥς ἐγὼ κακῶς.

815

ΧΟΡΟΣ.

ἀλλὰ κτανεῖν σὼ παῖδε τρλμήσεις, γύναι;

ΜΗΔΕΙΑ.

οὕτω γὰρ ἂν μάλιστα δηχθεῖη πόσις.

ΧΟΡΟΣ.

σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.

ΜΗΔΕΙΑ.

ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.  
ἀλλ' εἶα χάρει καὶ κόμιζ' Ἰάσωνα·  
εἰς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.  
λέξης δὲ μὴδὲν τῶν ἐμοὶ δεδογμένων,  
εἴπερ φρονεῖς εὖ δεσπότης γυνή τ' ἔφες.

820

ΧΟΡΟΣ.

Ἐρεχθεῖδαι τὸ παλαιὸν ὄλβιοι,

στρ. α'.

καὶ θεῶν παῖδες μακάρων, ἱερᾶς  
 χώρας ἀπορθήτου τ' ἀποφερβόμενοι κλεινοτάταν σο-  
 φίαν,

ἀεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἔνθα  
 ποθ' ἄγνὰς

ἐννέα Πιερίδας Μούσας λέγουσι  
 ξανθὰν Ἀρμονίαν φυτεῦσαι·

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ροᾶς ἀντ. α'.

τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν 836

χώραν . . . . . καταπνεῦσαι μετρίας ἀνέμων [αὔρας]·  
 ἀεὶ δ' ἐπιβαλλομέναν χαίταισιν εὐώδη ῥοδέων πλόκον  
 ἀνθέων

τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,  
 παντοίας ἀρετᾶς ξυνέργους. 845

πῶς οὖν ἱερῶν ποταμῶν στρ. β'.

ἥ πόλις ἥ φίλων

πόμπιμός σε χώρα

τὰν παιδολέτειραν ἔξει,

τὰν οὐχ ὁσίαν μετ' ἄλλων; 850

σκέψαι τεκέων πλαγάν,

σκέψαι φόνον οἶον αἶρει.

μή, πρὸς γονάτων σε πάντως

πάντῃ σ' ἱκετεύομεν,

τέκνα φονεύσης. 855

πόθεν θράσος ἥ φρενὸς ἥ ἀντ. β'.

χειρί, τέκνον, σέθεν

καρδίᾳ τε λήψει,

δεινὰν προσάγουσα τόλμαν ;  
 πῶς δ' ὄμματα προσβαλοῦσα  
     τέκνοις ἄδακρυν μοῖραν  
 σχήσεις φόνου ; οὐ δυνάσει,  
 παίδων ἱκετᾶν πιτνόντων,  
     τέγξαι χέρα φοινίαν  
     τλάμονι θυμῷ.

880

885

## ΙΑΣΩΝ.

Ἦκω κελευσθεῖς· καὶ γὰρ οὔσα δυσμενῆς  
 οὐτᾶν ἀμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι  
 τί χρέμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

## ΜΗΔΕΙΑ.

Ἴασον, αἰτοῦμαί σε τῶν εἰρημένων  
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν 870  
 εἰκός σ', ἐπεὶ νῶν πόλλ' ὑπείργασται φίλα.  
 ἐγὼ δ' ἐμαντῇ διὰ λόγων ἀφικόμην,  
 κάλοιδόρησα· σχετλία, τί μαίνομαι  
 καὶ δυσμεναίνω τοῖσι βουλευουσιν εὖ,  
 ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι 875  
 πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,  
 γήμας τύραννον καὶ κασιγνήτους τέκνοις  
 ἐμοῖς φυτεύων ; οὐκ ἀπαλλαχθήσομαι  
 θυμοῦ ; τί πάσχω, θεῶν ποριζόντων καλῶς ;  
 οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα 880  
 φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων ;  
 ταῦτ' ἐννοήσας ἡσθόμην ἀβουλίαν  
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς  
 κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων, 885  
 ἢ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων  
 καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,  
 νύμφην τε κηδεύουσας ἦδεσθαι σέθεν.  
 ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,  
 γυναιῖκες· οὐκουν χρῆν σ' ὁμοιοῦσθαι κακοῖς, 890  
 οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.  
 παριέμεσθα καὶ φαμεν κακῶς φρονεῖν  
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.  
 ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,  
 ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε 895  
 πατέρα μεθ' ἡμῶν καὶ διαλλάχθηθ' ἅμα  
 τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·  
 σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.  
 λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·  
 ὥς ἐννοοῦμαι δῆ τι τῶν κεκρυμμένων. 900  
 ἄρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον  
 φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,  
 ὥς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.  
 χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη  
 ὄψιν τέρπειαν τήνδ' ἐπλησα δακρύων. 905

## ΧΟΡΟΣ.

κάμοι κατ' ὄσσων χλωρὸν ὠρμήθη δάκρυ·  
 καὶ μὴ προβαίη μείζον ἢ τὸ νῦν κακόν.

## ΙΑΣΩΝ.

αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·



εἰκὸς γὰρ ὄργας θῆλυ ποικῖσθαι γένος,  
 γάμους παρεμπολῶντος ἀλλοίους, πόσει. 910  
 ἀλλ' εἰς τὸ λῶον σὸν μεθέστηκεν κέαρ,  
 ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ  
 βουλήν· γυναικὸς ἔργα ταῦτα σῶφρονος.  
 ὑμῶν δέ, παῖδες, οὐκ ἀφροντίστως πατήρ  
 πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν· 915  
 οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας  
 τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.  
 ἀλλ' αὐξάνεσθε· τᾶλλα δ' ἐξεργάζεται  
 πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·  
 ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἤβης τέλος 920  
 μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.  
 αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας  
 στρέψασα λευκὴν ἔμπαλιν παρηίδα,  
 κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;

## ΜΗΔΕΙΑ.

οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι. 925

## ΙΑΣΩΝ.

θάρσει νυν· εὖ γὰρ ἂν τῶνδε θήσομαι [πέρι].

## ΜΗΔΕΙΑ.

δράσω τάδ'· οὗτοι σοῖς ἀπιστήσω λόγοις·  
 γυνὴ δὲ θῆλυ καπὶ δακρύοις ἔφυ.

## ΙΑΣΩΝ.

τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

## ΜΗΔΕΙΑ.

ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξεύχου τέκνα, 930  
 εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.  
 ἀλλ' ὦνπερ οὐνεκ' εἰς ἐμούς ἦκεις λόγους,  
 τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.  
 ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,  
 κάμοι τάδ' ἐστὶ λῶστα, γιγνώσκω καλῶς, 935  
 μήτ' ἐμποδῶν σοὶ μήτε κοιράνοις χθονὸς  
 ναίειν· δοκῶ γὰρ δυσμενὲς εἶναι δόμοις·  
 ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,  
 παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χειρί,  
 αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940

## ΙΑΣΩΝ.

οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

## ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς  
 γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

## ΙΑΣΩΝ.

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.

## ΜΗΔΕΙΑ.

εἵπερ γυναικῶν ἐστὶ τῶν ἄλλων μία. 945  
 συλλήψομαι δὲ τοῦδέ σοι καὶ γὰρ πόνου·  
 πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται  
 τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολὺ,  
 [λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον]

παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν 960  
 κόσμον κομίζειν δεῦρο προσπόλων τινά.  
 εὐδαιμονήσει δ' οὐχ ἔν ἀλλὰ μυρία,  
 ἀνδρός τ' ἀρίστου σοῦ τυχοῦς' ὁμευνέτου  
 κεκτημένη τε κόσμον ὃν ποθ' Ἥλιος  
 πατὴρ πατὴρ δίδωσιν ἐκγόνοισιν οἷς. 965  
 λάξυσθε φερνὰς τάσδε, παῖδες, εἰς χέρας  
 καὶ τῇ τυράνῳ μακαρία νύμφη δότε  
 φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

## ΙΑΣΩΝ.

τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;  
 δοκεῖς σπανίζειν δῶμα βασιλείῳ πέπλων, 968  
 δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου τάδε.  
 εἵπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς  
 γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

## ΜΗΔΕΙΑ.

μὴ μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·  
 χρυσὸς δὲ κρείστων μυρίων λόγων βροτοῖς. 968  
 κείνης ὁ δαίμων, κεῖνα νῦν αὖξει θεός,  
 νέα τυραννεί· τῶν δ' ἔμῳν παίδων φνυγὰς  
 ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.  
 ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους  
 πατὴρ νέαν γυναῖκα, δεσπότην δ' ἐμήν, 970  
 ἱκετεύει, ἑξαιτεῖσθε μὴ φεύγειν χθόνα,  
 κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,  
 εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.  
 ἴθ' ὥς τάχιστα· μητρὶ δ' ὦν ἐρᾷ τυχεῖν  
 εὐάγγελοι γένοισθε πράξαντες καλῶς. 975

## ΧΟΡΟΣ.

Νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας, στρ. α'.  
 οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.  
 δέξεται νύμφα χρυσέων ἀναδεδυμένη  
     δέξεται δύστανος ἄταν·  
 ξανθᾷ δ' ἀμφὶ κόμα θήσει τὸν Ἴαιδα 980  
 κόσμον αὐτὰ χεροῖν λαβοῦσα.

πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον ἀντ. α'.  
 χρυσότευκτόν τε στέφανον περιθέσθαι·  
 νερτέροις δ' ἤδη πάρα νυμφοκομήσει. 985  
     τοῖον εἰς ἔρκος πεσεῖται  
 καὶ μοῖραν θανάτου δύστανος· ἄταν δ'  
 οὐχ ὑπερφεύξεται ...

στρ. β'.

σὺ δ', ὦ τάλαν, ὦ κακόννυμφε κηδεμῶν τυράννων, 990  
     παισὶν οὐ κατειδώς  
 ὀλεθρον βιοτᾷ προσάγεις ἀλόχῳ τε σᾷ στυγερόν θά-  
     νατον.  
 δύστανε, μοίρας ὅσον παροίχει. 995

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων ἀντ. β'.  
     μᾶτερ, ἃ φονεύσεις  
 τέκνα νυμφιδίων ἔνεκεν λεχέων, ἃ σοι προλιπὼν ἀνό-  
     μως 1000  
 ἄλλα ξυνοικεῖ πόσις συνεύνω.

## ΠΑΙΔΑΓΩΓΟΣ.

Δέσποιν', ἀφεῖνται παῖδες οἶδε σοι φυγῆς,

καὶ δῶρα νύμφῃ βασιλῆς ἀσμένῃ χεροῖν  
ἐδέξατ'· εἰρήνῃ δὲ τὰ κεῖθεν τέκνοις.

ἔα.

τί συγχυθεῖς ἔστηκας ἡνίκ' εὐτυχεῖς;  
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα  
κοῦκ ἀσμένῃ τόνδ' ἐξ ἐμοῦ δέχει λόγον;]

1005

ΜΗΔΕΙΑ.

αἰαῖ.

ΠΑΙΔΑΓΩΓΟΣ.

τάδ' οὐ ξυνῶδὰ τοῖσιν ἐξηγγελημένοις.

ΜΗΔΕΙΑ.

αἰαῖ μάλ' αὖθις.

ΠΑΙΔΑΓΩΓΟΣ.

μῶν τιν' ἀγγέλλων τύχην  
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;

1010

ΜΗΔΕΙΑ.

ἡγγεῖλας οἶ' ἡγγεῖλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.

τί δὴ κατηφεῖς ὄμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ.

πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ  
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

ΠΑΙΔΑΓΩΓΟΣ.

θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

1015

## ΜΗΔΕΙΑ.

ἄλλους κατὰξω πρόσθεν ἢ τάλαιν' ἐγώ.

## ΠΑΙΔΑΓΩΓΟΣ,

οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.  
κούφως φέρειν χρή θνητὸν ὄντα συμφοράς.

## ΜΗΔΕΙΑ.

δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω  
καὶ παισὶ πόρσυν' οἷα χρή καθ' ἡμέραν, 1020  
ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις  
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ  
οἰκήσεται αἰὲ μητρὸς ἐστερημένοι.  
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,  
πρὶν σφῶν ὄνασθαι κάπιδεῖν εὐδαίμονας, 1025  
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους  
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.  
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.  
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,  
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις, 1030  
στερρὰς ἐνεγκοῦς' ἐν τόκοις ἀλγηδόνας.  
ἦ μὴν ποθ' ἢ δύστηνος εἶχον ἐλπίδας  
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ  
καὶ κατανοῦσαν χερσὶν εὖ περιστελεῖν,  
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ 1035  
γλυκεῖα φροντίς. σφῶν γὰρ ἐστερημένη  
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.  
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις

ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.  
 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα; 1040  
 τί προσγελάτε τὸν πανύστατον γέλων;  
 αἰαί· τί δράσω; καρδία γὰρ οἴχεται,  
 γυναιῖκες, ὄμμα φαιδρὸν ὥς εἶδον τέκνων.  
 οὐκ ἂν δυναίμην· χαιρέτω βουλευματα  
 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίης ἐμούς. 1045  
 τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς  
 λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά;  
 οὐ δῆτ' ἔγωγε· χαιρέτω βουλευματα.  
 καίτοι τί πάσχω; βούλομαι γέλῳτ' ὀφλεῖν  
 ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους; 1050  
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,  
 τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.  
 χωρεῖτε παῖδες εἰς δόμους· ὄτῳ δὲ μὴ  
 θέμις παρῆναι τοῖς ἐμοῖσι θύμασιν,  
 αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ. 1055  
 ᾄ ᾄ.

μὴ δῆτα, θυμέ, μή ποτ' ἐργάσῃ τάδε·  
 ἔασον αὐτοὺς, ὦ τάλαν, φεῖσαι τέκνων·  
 ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.  
 μὰ τοὺς παρ' Αἰδη νερτέρους ἀλάστορας,  
 οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ 1060  
 παῖδας παρήσω τοὺς ἐμούς καθυβρίσαι.  
 [πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,  
 ἡμεῖς κτενοῦμεν οἵπερ ἐξεφύσαμεν.]  
 πάντως πέπρακται ταῦτα κοῦκ ἐκφεύζεται.  
 καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε 1065  
 νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.

ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,  
 καὶ τούσδε πέμψω τλημονεστέραν ἔτι,  
 παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,  
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070  
 ὦ φιλτάτη χεῖρ, φίλτατον δέ μοι κάρα  
 καὶ σχῆμα καὶ πρόσωπον εὐγενές τέκνων.  
 εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε  
 πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,  
 ὦ μαλθακὸς χρῶς πνεῦμά θ' ἡδιστον τέκνων. 1075  
 χωρεῖτε χωρεῖτ'· οὐκέτ' εἶμι προσβλέπειν  
 οἷα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.  
 καὶ μανθάνω μὲν οἷά τολμήσω κακά·  
 θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,  
 ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς. 1080

## ΧΟΡΟΣ.

πολλάκις ἤδη διὰ λεπτοτέρων  
 μύθων ἔμολον καὶ πρὸς ἀμίλλας  
 ἦλθον μείζους ἢ χρὴ γενεὰν  
 θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν  
 μοῦσα καὶ ἡμῖν, ἣ προσομιλεῖ 1085  
 σοφίας ἔνεκεν· πάσαισι μὲν οὗ·  
 παῦρον δὲ γένος — μίαν ἐν πολλαῖς  
 εὖροις ἂν ἴσως —

οὐκ ἀπόμουσον τὸ γυναικῶν.  
 καὶ φημι βροτῶν οἷτινές εἰσιν 1090  
 πάμπαν ἀπειροὶ μὴδ' ἐφύτευσαν  
 παῖδας, προφέρειν εἰς εὐτυχίαν  
 τῶν γειναμένων.



οἱ μὲν ἄτεκνοι δι' ἀπειροσύνην  
 εἴθ' ἤδ' ἂν βροτοῖς εἴτ' ἀνιαρὸν  
 παῖδες τελέθουσ' οὐχὶ τυχόντες  
 πολλῶν μόχθων ἀπέχονται ·  
 οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις  
 γλυκερὸν βλάστημ', ἐσορῶ μελέτη  
 κατατρυχομένους τὸν ἅπαντα χρόνον ·  
 πρῶτον μὲν ὅπως θρέψωσι καλῶς,  
 βίότον θ' ὁπόθεν λείψουσι τέκνοις ·  
 ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις  
 εἴτ' ἐπὶ χρηστοῖς  
 μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.  
 ἐν δὲ τὸ πάντων λίσσθιον ἤδη  
 πᾶσιν κατερῶ θνητοῖσι κακόν ·  
 καὶ δὴ γὰρ ἅλις βίότον θ' εὖρον,  
 σῶμά τ' ἐς ἥβην ἤλυθε τέκνων  
 χρηστοί τ' ἐγένοντ' · εἰ δὲ κυρήσαι  
 δαίμων οὗτος, φροῦδος ἐς Ἄϊδην  
 Θάνατος προφέρων σώματα τέκνων.  
 πῶς οὖν λύνει πρὸς τοῖς ἄλλοις  
 τήνδ' ἔτι λύπην ἀνιαροτάτην  
 παίδων ἔνεκεν  
 θνητοῖσι θεοὺς ἐπιβάλλειν ;

## ΜΗΔΕΙΑ.

φίλοι, πάλαι ται προσμένουσα τὴν τύχην  
 παραδοκῶ τὰ κεῖθεν οἷ προβήσεται.  
 καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος  
 στείχοντ' ὀπαδῶν · πνεῦμα δ' ἡρεθισμένον  
 δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

## ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμως εἰργασμένη  
Μήδεια, φεύγε φεύγε, μήτε ναῖαν  
λιποῦς ἀπήνην μήτ' ὅχον πεδοστιβῇ.

## ΜΗΔΕΙΑ.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

## ΑΓΓΕΛΟΣ.

ὄλωλεν ἡ τύραννος ἀρτίως κόρη 1125  
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὑπο.

## ΜΗΔΕΙΑ.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις  
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.

## ΑΓΓΕΛΟΣ.

τί φῆς; φρονεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι,  
ἥτις τυράννων ἐστίαν ἠκισμένην 1130  
χαίρεις κλύουσα κοῦ φοβεῖ τὰ τοιάδε;

## ΜΗΔΕΙΑ.

ἔχω τι καὶ γὰρ τοῖς γε σοῖς ἐναντίον  
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,  
λέξον δ' ὅπως ὤλοντο· δις τόσον γὰρ ἂν  
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135

## ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονή

σὺν πατρὶ καὶ παρῆλθε νυμφικούς δόμους,  
 ἦσθημεν οἷπερ σοῖς ἐκάμνομεν κακοῖς  
 δμῶες· δι' οἴκων δ' εὐθύς ἦν πολὺς λόγος  
 σὲ καὶ πόσιν σὸν νεῖκος ἐσπείσθαι τὸ πρὶν. 1140  
 κυνεί δ' ὁ μὲν τις χεῖρ', ὁ δὲ ξανθὸν κάρα  
 παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὑπο  
 στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.  
 δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,  
 πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1145  
 πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·  
 ἔπειτα μέντοι προουκαλύψατ' ὄμματα,  
 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,  
 παίδων μυσαχθεῖς' εἰσόδους· πόσις δὲ σὸς  
 ὄργας ἀφήρει καὶ χόλον νεάνιδος 1150  
 λέγων τάδ'· οὐ μὴ δυσμενῆς ἔσει φίλοις,  
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,  
 φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν,  
 δέξει δὲ δῶρα καὶ παραιτήσῃ πατρὸς  
 φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν ; 1155  
 ἦ δ' ὥς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,  
 ἀλλ' ἦνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων  
 μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,  
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο,  
 χρυσοῦν τε θείσα στέφανον ἀμφὶ βοστρύχοις 1160  
 λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,  
 ἄψυχον εἰκὼ προσγελῶσα σώματος.  
 κᾶπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται  
 στέγας, ἀβρὸν βαίνουσα παλλεύκῃ ποδί,  
 δόροις ὑπερχαίρουσα, πολλὰ πολλάκις 1165

τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.  
 τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν.  
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν  
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει  
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170  
 καὶ τις γεραῖα προσπόλων δόξασά που  
 ἦ Πανὸς ὀργὰς ἦ τινὸς θεῶν μολεῖν  
 ἀνωλόλυξε, πρὶν γ' ὄρᾳ διὰ στόμα  
 χωροῦντα λευκὸν ἀφρόν, ὀμμάτων δ' ἀπὸ  
 κόρας στρέφουσιν, αἷμά τ' οὐκ ἐνὸν χροῖ. 1175  
 εἴτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν  
 κωκυτόν. εὐθύς δ' ἦ μὲν εἰς πατρός δόμους  
 ὤρμησεν, ἦ δὲ πρὸς τὸν ἀρτίως πόσιν  
 φράσουσα νύμφης συμφοράς· ἅπαντα δὲ  
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180  
 ἤδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμου  
 ταχὺς βαδιστῆς τερμόνων ἄν ἦπτετο·  
 ἦ δ' ἐξ ἀναύδου καὶ μύσαντος ὀμματος  
 δεινὸν στενάξασ' ἦ τάλαιν' ἠγείρετο·  
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185  
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος  
 θαυμαστὸν ἱεὶ νᾶμα παμφάγου πυρός·  
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,  
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.  
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη, 1190  
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,  
 ῥῖψαι θέλουσα στέφανον· ἄλλ' ἀραρότως  
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην  
 ἔσεισε, μᾶλλον δις τόσως τ' ἐλάμπετο.

πίνει δ' ἐς οὔδας συμφορᾷ νικωμένη, 1195  
 πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν·  
 οὐτ' ὁμμάτων γὰρ δῆλος ἦν κατὰστασις  
 οὐτ' εὐφυνὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου  
 ἔσταζε κρατὸς συμπεφυρμένον πυρί,  
 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ 1200  
 γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,  
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν  
 νεκροῦ· τύχην γὰρ εἶχομεν διδάσκαλον.  
 πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ  
 ἄφνω προσελθὼν δῶμα προσπίνει νεκρῷ· 1205  
 ᾤμωξε δ' εὐθύς, καὶ περιπτύξας δέμας  
 κυνέει προσανδῶν τοιάδ'· ὦ δύστηνε παῖ,  
 τίς σ' ὦδ' ἀτίμως δαιμόνων ἀπώλεσε;  
 τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν  
 τίθησιν; οἷμοι, συνθάνοιμί σοι, τέκνον. 1210  
 ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,  
 χρήζων γεραιὸν ἐξαναστήσαι δέμας  
 προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης  
 λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·  
 ὁ μὲν γὰρ ἤθελ' ἐξαναστήσαι γόνυ, 1215  
 ἢ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,  
 σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.  
 χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος  
 ψυχὴν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.  
 κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ 1220  
 πέλας, ποθευὴ δακρύοισι συμφορά.  
 καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·  
 γνῶσει γὰρ αὐτὴ ζημίας ἀποστροφὴν.

τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,  
οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν 1225  
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων  
τούτους μεγίστην ζημίαν ὀφλισκάνειν·  
θνητῶν γὰρ οὐδεὶς ἐστὶν εὐδαίμων ἀνὴρ·  
ὄλβου δ' ἐπιρρυνέντος εὐτυχέστερος  
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ. 1230

## ΧΟΡΟΣ.

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ  
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.  
ὦ τλῆμον, ὥς σου συμφορὰς οἰκτείρομεν,  
κόρη Κρέοντος, ἥτις εἰς Ἄιδου πύλας  
οἴχει γάμων ἑκατι τῶν Ἰάσονος. 1235

## ΜΗΔΕΙΑ.

φίλοι, δέδοκται τοῦργον ὥς τάχιστα μοι  
παῖδας κτανούσῃ τῇσδ' ἀφορμᾶσθαι χθονὸς  
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα  
ἄλλη φονεῦσαι δυσμενεστέρα χερί.  
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή, 1240  
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.  
ἀλλ' εἴ' ὀπλίζου, καρδία. τί μέλλομεν  
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;  
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,  
λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου, 1245  
καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων  
ὥς φίλταθ', ὥς ἔτικτες· ἀλλὰ τήνδε γε  
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,

κάπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως  
 φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή. 1250

## ΧΟΡΟΣ.

Ἴω Γᾶ τε καὶ παμφαῆς στρ. α'.  
 ἄκτις Ἀελίου, κατίδεδ' ἴδετε τὰν  
 ὀλομέναν γυναιῖκα, πρὶν φοινίαν  
 τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·  
 σᾶς γὰρ .. χρυσέας γονᾶς 1255  
 ἔβλασθεν, θεῶν δ' αἶμα .. πίτνειν  
 φόβος ὑπ' ἀνέρων.  
 ἀλλὰ νιν, ὦ φάος διογενές, κάτειρ-  
 γε, κατάπαυσον, ἔξελ' οἴκων φονῶντ'  
 ἀλαίνοντ' Ἑρινύων ὑπ' ἀλάστορον. 1260

μάταν μόχθος ἔρρει τέκνων, ἀντ. α'.  
 μάταν ἄρα γένος φίλιον ἔτεκες, ὦ  
 κυανεᾶν λιποῦσα Συμπληγάδων  
 πετρᾶν ἀξενωτάταν εἰσβολάν.  
 δειλαία, τί σοι φρενῶν βαρὺς 1265  
 χόλος προσπίτνει καὶ .. δυσμενῆς  
 φόνος ἀμείβεται;  
 χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-  
 σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνω-  
 δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχῃ. 1270

## ΠΑΙΔΕΣ.

....

## ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων;  
 ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.

στρ. β'.

1274

## ΠΑΙΣ Α'.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

1271

## ΠΑΙΣ Β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.

## ΧΟΡΟΣ.

παρέλθω δόμους; ἀρήξαι φόνον  
 δοκεῖ μοι τέκνοις.

1275

## ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·  
 ὥς ἐγγὺς ἦδη γ' ἐσμὲν ἀρκύων ξίφους.

## ΧΟΡΟΣ.

τάλαιν', ὥς ἄρ' ἦσθα πέτρος ἢ σίδαρος, ἅτις  
 τέκνων ὄν ἔτεκες

1280

ἄροτον αὐτόχειρι μοίρα κτενεῖς.

μίαν δὴ κλύω μίαν τῶν πάρος  
 γυναικ' ἐν φίλοις χέρα βαλεῖν τέκνοις,  
 Ἴνῳ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς  
 δάμαρ νιν ἐξέπεμψε δωμάτων ἄλλῃ.  
 πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνω  
 τέκνων δυσσεβεῖ,

ἀντ. β'.

1285



ἀκτῆς ὑπερτείνασα ποντίας πόδα,  
 δοῦν τε παῖδων συνθανοῦσ' ἀπόλλυται.

τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ γυναικῶν  
 λέχος πολύπονον, 1291  
 ὅσα βροτοῖς ἔρεξας ἤδη κακά.

#### ΙΑΞΩΝ.

Γυναῖκες, αἱ τῆσδ' ἐγγὺς ἔστατε στεγης,  
 ἄρ' ἐν δόμοισιν ἢ τὰ δεῖν' εἰργασμένη  
 Μῆδεια τοῖσδ' ἔτ', ἣ μεθέστηκεν φυγῇ; 1295  
 δεῖ γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,  
 ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,  
 εἰ μὴ τυράννων δώμασιν δώσει δίκην.  
 πέποιθ' ἀποκτείνασα κοιράνους χθονὸς  
 ἀθῶος αὐτῇ τῶνδε φεύξεσθαι δόμων; 1300  
 ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω·  
 κείνην μὲν οὖς ἔδρασεν ἔρξουσιν κακῶς,  
 ἐμῶν δὲ παίδων ἦλθον ἐκσῶσαι βίον,  
 μή μοί τι δράσωσ' οἱ προσήκοντες γένει,  
 μητρῷον ἐκπράσσουντες ἀνόσιον φόνον. 1305

#### ΧΟΡΟΣ.

ὦ τλήμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,  
 Ἰᾶσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

#### ΙΑΞΩΝ.

τί δ' ἔστιν; ἣ που καμ' ἀποκτεῖναι θέλει;

#### ΧΟΡΟΣ.

παῖδες τεθνᾶσι χειρὶ μητρῷα σέθεν.

ΙΑΣΩΝ.

οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι. 1310

ΧΟΡΟΣ.

ὥς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δῆ.

ΙΑΣΩΝ.

ποῦ γάρ νιν ἔκτειν', ἐντὸς ἧ' ἔωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

ΙΑΣΩΝ.

χαλᾶτε κλῆδας ὥς τάχιστα, πρόσπολοι,  
ἐκλύεθ' ἄρμούς, ὥς ἴδω διπλοῦν κακόν, 1315  
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνω.

ΜΗΔΕΙΑ.

τί τάσδε κινεῖς κᾶναμοχλεύεις πύλας,  
νεκροὺς ἐρευνῶν καμὲ τὴν εἰργασμένην;  
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις, 1320  
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.  
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ  
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

ΙΑΣΩΝ.

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι  
θεοῖς τε καμοὶ παντί τ' ἀνθρώπων γένει,  
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος 1325

ἔτλης τεκοῦσα καὶ μ' ἄπαιδ' ἀπώλεσας·  
 καὶ ταῦτα δράσας ἥλιόν τε προσβλέπεις  
 καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.  
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότε οὐ φρονῶν  
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς 1330  
 Ἑλλήν' ἐς οἶκον ἡγόμεν, κακὸν μέγα,  
 πατρός τε καὶ γῆς προδότιν ἢ σ' ἐθρέψατο·  
 τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·  
 κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,  
 τὸ καλλίπρωρον εἰσέβης Ἀργοῦς σκάφος. 1335  
 ἦρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ  
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,  
 εὐνῆς ἑκατι καὶ λέχους σφ' ἀπώλεσας.  
 οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνή  
 ἔτλη ποθ', ὧν γε πρόσθεν ἡξίου ἐγὼ 1340  
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,  
 λείαναν, οὐ γυναικα, τῆς Τυρσηνίδος  
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.  
 ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνειδέσι  
 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος· 1345  
 ἔρρ', αἰσχροποιῇ καὶ τέκνων μισαιφόνε.  
 ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,  
 ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,  
 οὐ παῖδας οὐς ἔφυσα κάξεθρεψάμην  
 ἐξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα. 1350

## ΜΗΔΕΙΑ.

μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον  
 λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἡπίστατο

οἷ' ἐξ ἐμοῦ πέπονθας οἶά τ' εἰργάσω ·  
 σὺ δ' οὐκ ἔμελλες τᾶμ' ἀτιμάσας λέχη  
 τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί, 1355  
 οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προσθεὶς γάμους  
 Κρέων ἄτιμον τῇσδέ μ' ἐκβαλεῖν χθονός.  
 πρὸς ταῦτα καὶ λείναν, εἰ βούλει, κάλει,  
 καὶ Σκύλλαν ἧ Τυρσηνὸν ᾧκησεν πέδον ·  
 τῆς σῆς γὰρ ὡς χρηὴ καρδίας ἀνθηψάμην. 1360

ΙΑΣΩΝ.

καυτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.

ΜΗΔΕΙΑ.

σάφ' ἴσθι · λυεῖ δ' ἄλγος, ἦν σὺ μὴ ᾔγγελᾷς.

ΙΑΣΩΝ.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὦ παῖδες, ὡς ᾔλεσθε πατρώα νόσῳ.

ΙΑΣΩΝ.

οὗτοι νυν ἡμῇ δεξιᾷ σφ' ἀπώλεσεν. 1365

ΜΗΔΕΙΑ.

ἀλλ' ὕβρις οἷ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ἡξίωσας οὐνεκα κτανεῖν ;

ΜΗΔΕΙΑ.

σ μικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

ΙΑΣΩΝ.

ἥτις γε σὺ φρων· σοὶ δὲ πάντ' ἐστὶν κακά.

ΜΗΔΕΙΑ.

οἷδ' οὐκέτ' εἰσὶ· τοῦτο γάρ σε δήξεται. 1370

ΙΑΣΩΝ.

οἷδ' εἰσὶν ὦμοι σὺ κάρα μιάστορες.

ΜΗΔΕΙΑ.

ἴσασιw ὅστις ἤρξε πημονῆς θεοί.

ΙΑΣΩΝ.

-ἴσασι δῆτα σὴν γ' ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ.

στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

ΙΑΣΩΝ.

καὶ μὴν ἐγὼ σὴν· ῥάδιοι δ' ἀπαλλαγαί. 1375

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; κάρτα γὰρ καὶ γὰρ θέλω.

ΙΑΣΩΝ.

θάψαι νεκρούς μοι τοῦσδε καὶ κλαῦσαι πάρες.

## ΜΗΔΕΙΑ.

οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,  
 φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,  
 ὥς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,  
 τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου  
 σεμνήν ἐορτὴν καὶ τέλη προσάψομεν  
 τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.  
 αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως,  
 Αἰγεί συνοικήσουσα τῷ Πανδίωνος.  
 σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,  
 Ἀργοῦς κára σὸν λειψάνῳ πεπληγμένος,  
 πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.

1380

1385

## ΙΑΣΩΝ.

ἀλλὰ σ' Ἐρινὺς ὀλέσειε τέκνων  
 φονία τε Δίκη.

1390

## ΜΗΔΕΙΑ.

τίς δὲ κλύει σου θεὸς ἢ δαίμων,  
 τοῦ ψευδόρκου καὶ ξιναπάτου;

## ΙΑΣΩΝ.

φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

## ΜΗΔΕΙΑ.

στείχε πρὸς οἶκους καὶ θάπτ' ἄλοχον.

## ΙΑΣΩΝ.

στείχω, δισσῶν γ' ἄμορος τέκνων.

1395

ΜΗΔΕΙΑ.

οὐπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑΣΩΝ.

ὦ τέκνα φίλτατα.

ΜΗΔΕΙΑ.

μητρὶ γε, σοὶ δ' οὔ.

ΙΑΣΩΝ.

καῖπειτ' ἔκανες;

ΜΗΔΕΙΑ.

σέ γε πημαίνουσ'.

ΙΑΣΩΝ.

ὦμοι, φίλιον χρήζω στόματος  
παίδων ὃ τάλας προσπτύξασθαι.

1400

ΜΗΔΕΙΑ.

νῦν σφε προσανδᾶς, νῦν ἀσπάζει,  
τότ' ἀπωσάμενος.

ΙΑΣΩΝ.

δός μοι πρὸς θεῶν  
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

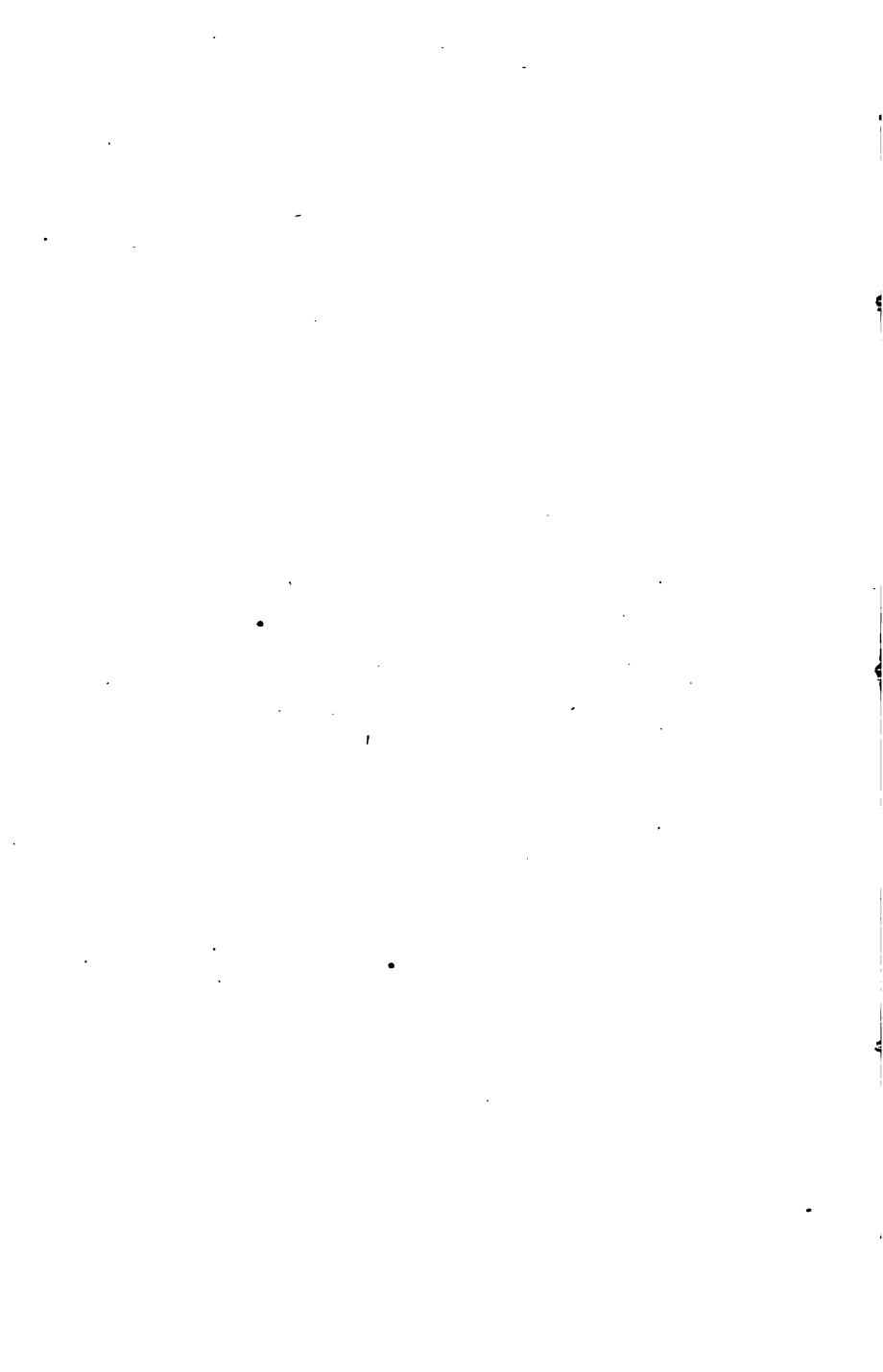
## ΙΑΣΩΝ.

Ζεῦ, τάδ' ἀκούεις ὥς ἀπελαινόμεθ',  
 οἶά τε πᾶσχομεν ἐκ τῆς μυσαρᾶς  
 καὶ παιδοφόνου τῆσδε λεαίνης ;  
 ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι  
 τάδε καὶ θρηγῶ κἀπιθεάζω,  
 μαρτυρόμενος δαίμονας ὥς μοι  
 τέκν' ἀποκτείνασ' ἀποκωλύεις  
 ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,  
 οὐς μήποτ' ἐγὼ φύσας ὄφελον  
 πρὸς σοῦ φθιμένους ἐπιδέσθαι.

## ΧΟΡΟΣ.

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,  
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί·  
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,  
 τῶν δ' ἀδοκῆτων πόρον εὔρε θεός.  
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.





# NOTES.

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## REFERENCES.

H., Hadley's Greek Grammar.

G., Goodwin's Greek Grammar.

GMT., Goodwin's Syntax of the Greek Moods and Tenses.

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## ON THE HYPOTHESES.

**HYPOTHESIS FIRST.** — Ascribed in one manuscript to Dicaearchus, who was a pupil of Aristotle, and whom we know, like his master, to have written such dramaturgical notes. A part is perhaps taken from him, but the last part is plainly written by some one else. — *ἔγγυται* : incorrect ; the play represents the marriage as already over. — *Γλαύκη* : Euripides does not mention her name ; later writers call her sometimes Glauce, sometimes Creusa. — *μισθὸν τῆς χάριτος* : again inaccurate ; the gifts are sent in suing for a new favor. — *Φερεκίδης*, a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (*ιστορίαι*) in ten books. — *Σίμωνις* of Ceos, the famous poet (556–468 B. C.), who lived chiefly in Athens. — For *ὡς—ποίησαι* we should regularly have *ποίησαι*. — *ὁ τοῦ Νόστου ποιήσας*, the author of the *Nosti*, one of the poems of the Epic Cycle ; it was commonly ascribed to Agias of Troezen. — *Στάφυλος*, an Egyptian Greek of uncertain age, who wrote, among other books, a work *περὶ Θετταλῶν*. — *δοκεῖ*, sc. *ὁ Εὐριπίδης*. — *ὑποβαλίσθαι*, falsely appropriated, palming it off as his own, as a woman another's child. — *Ἑλλάδος βίος*, in three books, was Dicaearchus' chief work ; it was an account of the customs, institutions, and topography of Greece. — *ὑπομνήμασι* : these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — *μέμφονται*, κ. τ. λ. : an unjust criticism ; see on v. 899. — *προτεστῇ*, burst. — *εἰσβολή*, opening verse. — *ἐπέκτασις*, further development of the thought. — *Τιμαχίδας*, a glossographer and commentator of uncertain time ; his remark is wrong ; see on v. 3. — *Ὀμηρος* : Odys. c, 264.

HYPOTHESIS SECOND. — Aristophanes of Byzantium, the famous Alexandrine scholar and librarian (about 200 B. C.), busied himself especially with the criticism of the poets. We possess many such brief notices of his on plays. The *didascalizæ*, or statements as to date of representation, etc., were collected from the Athenian choregic inscriptions which commemorated the dramatic contests. — *παρ' οὐδενός*, κ. τ. λ.: that is, neither Aeschylus nor Sophocles composed a play on the same subject. — *πρῶτος* (ῆ?), i. e. took the first prize. — *Εὐφρόων*, son of Aeschylus. — *οὐ σάζουσαι*, namely, the satyric play *Theristææ*. It was not, he means, in the Alexandrine library.

### ON THE PLAY.

The scene is in Corinth before Medea's house. The nurse, whose speech opens the play, is an old slave-woman, attached, according to Greek custom, to the person of her mistress for life, having been her attendant in childhood and her companion in flight from her father's house. She comes upon the stage from out the house. The prologue is better managed than most of Euripides'; the nurse's soliloquy is naturally brought about and discloses the situation to the hearers in an unconstrained way.

1, 2. *εἴθ' ὄφελ'*: for this formula of wishing, see GMT. § 83, 2; H. 721, b (fine print). — *διαπτόσθαι*: the ship is said to fly, as *Hel.* 147 and elsewhere its sails are called wings. — *Συμπληγάδας* is object of *διαπτ.* The Symplegades or *συνδρομάδες πέτραι* (in Homer *πλαγκταί*) are fabulous rocks believed to close together and crush ships which attempted to pass between them. Homer thinks of them as somewhere in the west, but later they were identified with two rocks at the mouth of the Bosphorus, where it opens into the Euxine. *κύνεαι* is their standing epithet, so that they are even called *αἱ κύνεαι* outright.

3. There is no *hysteron proteron* in this passage; the nurse says, 'Would that the ship had never sailed, — nay, had never even been built.'

4. *ἐπερμῶσαι*: this verb occurs nowhere else in classic Greek. Hesychius explains it by *κόπαις ἀρμῶσαι*. The subject is still *πύκνῃ*. And would that it had never equipped with oars the hands of those noblest men. The pine is thought of as furnishing material for oars as well as for ship.

6 fig. *Πελίῃ*: dat. of advantage, for *Pelias*. — *δέσποιν' ἐμὴ Μήδεια*: these words make it clear to the spectators who the speaker is. — *πύργους*: the place whither; H. 551; G. § 162. — *θυμὸν ἐκπλαγείσα*, crazed in heart; *ἐκπλήσσω* of an overpowering passion such as deprives of self-control.

11 fig. A singular case of attraction. *πολιτῶν* (for *πολίταις*) takes the

case of *ὦν*. The reason is that *φυγῇ* belongs not to *ἀνδάνουσα* but to *ἀφίκετο*, so that the relative clause really begins with *φυγῇ*, and *πολιτῶν* is inside of it, and therefore has to take the case of the relative; H. 809; G. § 154. The regular order would be *ὦν πολιτῶν φυγῇ ἀφίκετο χθόνα*, standing, of course, for *πολίταις ὦν φυγῇ ἀφ. χθ.*, *pleasing the citizens to whose land she has come in her flight*. Had the poet written *πολίταις, φυγῇ* would be referred to *ἀνδάνουσα*, and the sentence so be misunderstood. — *ἀνδάνουσα μὲν* is answered by *νῦν δέ* in 16, but there the expression is changed through the influence of the intervening parenthesis (14, 15); the idea is, 'pleasing to be sure (*μὲν*) her adopted townsmen, and doing all she can to maintain friendly relations with her husband, but still (*δέ*) involved in strife from his nefarious conduct.'

13. *αὐτῇ, on her part*, in opposition to Jason's faithlessness.

14. *ἦπερ* by attraction for *ὅπερ*; H. 513 c.

16. *νοσεῖ τὰ φιλτάτα, the tenderest ties are failing*.

19. *αἰσυνμῇ· βασιλεύει, ἀρχει*. Hesych. The verb is found only here.

25, 26. *συντήκουσα δακρύοις, dissolving it (σῶμα) in tears*. Others construe *συντήκουσα χρόνον*, justifying it by *τῇκει βιωτήν*, 141, which, however, is hardly parallel. — *ἐπεὶ* means here *ever since*. — *ἡδικημένη*: supplementary participle; H. 799; GMT. § 113.

30. *ἦν μή ποτε* may be rendered *except when*.

33. *ἀτιμάσας ἔχε*, nearly = *ἡτίμακεν*, but with the idea of present continuance more prominent. This use of *ἔχω* with aor. partic. (GMT. § 112, 2, Note 7; H. 797) is a favorite one with Sophocles and Euripides, but is probably not found in Aeschylus.

35. *ἀπολείπεσθαι* is passive; *to be bereft*. *μὴ ἀπολ.* joined by synizesis.

37. *νέον* = *κακόν*, as often.

38. *βαρεῖα, resentful*.

40-43. The two first of these verses are plainly interpolated from 379 fig.; the others might be retained (reading *μή* for *ἦ*) but that *τύραννον* is awkward and obscure. If the princess is meant, there should be some designation of the gender.

45. *καλλίνικον* means *victory*, or *the honors of victory*; so *τὸ καλλίνικον* is used Pind. Nem. 3, 17. In the absence of the article it is better to take it as neuter, than as masc. with *στέφανον* understood, as some have done.

46. *οἷδε παῖδες στείχουσι, here come the children*. For this use of *οἷδε*, very common in the drama, see H. 678 a. — The learner should note the difference between *τρόχος* and *τροχός*.

49. The *παιδαγωγός*, who now enters with the two boys, is an aged family-slave of Jason's. Wealthy Greeks, when their boys had outgrown the nursery, gave them into the charge of such trusty slaves, whose duty

it was to attend them wherever they went. — *δουπολής* limits *οίκων κτήμα* taken together.

50. *τήνδε* should be translated *thus*. It is similarly used in 689 below.

52. *σοῦ* may depend upon either *μῶν* or *λείπεσθαι*.

57. The Greeks had a superstitious belief in the efficacy of confiding secret anxieties to the natural elements. Andromache (Andr. 91), Electra (Eur. El. 59, Soph. El. 89), and Creusa (Ion 885) do this. A disquieting dream is thus told to the air (Iph. Taur. 42) or the sun (Soph. El. 424).

58. *μολούση*, as if *μοι*, not *με*, had gone before. Several such places are found; thus Iph. Aul. 491, *ἀλλως τέ μ' ἔλεος... εἰσῆλθε συγγένειαν ἐννοου- μένῃ*. Cp. below 744 and note. The comic poet Philemon (Athen. vii. p. 288) parodied this passage thus: A cook says,

ὥσ' ἡμέρῃς μ' ἐπῆλθε γῇ τε κούραν  
λέξαι μολόντι τοῦτον ὡς ἐσπεύισα.

59. *γάρ* in questions expresses surprise. Transl. *what!*

60. *ζηλω σε*, *Envious simplicity!* — *μεσοί* (schol. ἀκμάζει), *is at its height, or in the middle of its course*.

61. *μῶρος*: nom. of exclamation rather than of address. Medea is meant, *μῶρος* being used here exceptionally as adj. of two endings. This is a common thing with Euripides; cp. 1197 *δῆλος*, 1375 *ράδιον*.

65. *πρὸς γενέου*: see on 709. — *σύνθουλον*, acc. of person (H. 553; G. § 164), the acc. of the thing being omitted.

67. *οὐ δοκῶν κλέαν*, *pretending not to be listening*. Cp. Hipp. 119, *μὴ δέκει τούτων κλέειν*. *οὐ δοκῶ* is used like *οὐ φημι*, *deny*, *οὐκ ἔω*, *forbid*, etc.

68. *παισσός*, the gaming-place. So *οἱ ἰχθύς*, the fish-market, τὰ λάχανα, the vegetable-market, and others. The game of *παισσοί* resembled ours of draughts, in that it was played on a checkered board with *παι* (ψήφοι). There were several varieties of it.

69. All fountains were considered sacred. The famous Pirene, after first welling up near the top of the Acrocorinthus into a basin with no visible outlet, flowed underground and reappeared in the lower town, near the street leading to the Lechaëum, where it was adorned with handsome stonework, and was a favorite place of resort. See Curtius's Pelop. Vol. II. p. 528.

72. *σαφής*, true, corrected.

73. *οὐκ εἶναι*: a very exceptional use of *οὐ*. The rule would require *μή*. The expression seems to be analogous to *χρῆ οὐ* with infin., which is frequent in Eurip.; see below 574; Androm. 100, *χρῆ δ' οὐ ποτ' εἰπεῖν οὐδέν' ἐλβιον βροτῶν*: Hipp. 645, *χρῆν εἰς γυναῖκα πρόσπολον μὲν οὐ περῶν*: in cases, too, where it is impossible to say that *οὐ* forms with the infin. a simple idea. The usage arose probably thus: first the *οὐ* was put directly after the *χρῆ* for reasons of emphasis, still belonging to it (so Hipp. 507, and perhaps the

above passage of Androm.), then it gradually attached itself to the infin., and allowed itself to be separated from *χοή*.

74, 75. *πάσχοντας* is supplementary partic.; cp. 38. See GMT. § 112, 1; H. 800. — *εἰ καὶ* because of the negative idea implied in the foregoing question: (surely he will not) *even though he has*, etc.

76. *κηδευμάτων*: H. 581; G. § 175, 2. *λείπεται* expresses inferiority.

78, 79. *ἀπαλώμεσθαι*: for the tense see GMT. § 19, N. 6. The nurse speaks for her mistress and the household. — *προσολόμεν* seems to mean *receive in addition*. A corrupt gloss of Hesychius, *προσολήσθε· προσδέξασθε*, confirms this view, though we should have expected the middle. It is the idiom by which, roughly speaking, involuntary acts are spoken of as if they were voluntary. So Hipp. 831 *ἀνακομίζομαι*, *am receiving on myself*; Heracl. 296, *ψυχὴν διακρίσσει*, *lose his life*. Wecklein aptly compares *ἀποβάλλειν*, *lose*. — *ἔξηντληκέναι*: the figure is that of a boat which ships a fresh wave before the sailors have bailed the first one out. Cp. Ion 927.

83. *ἔλοιτο μὲν μή*: the meaning is, *I will not indeed wish that he may perish*. So Soph. Phil. 961, *ἔλοιτο μήπω, πρὶν μάθοιμι· εἰ καὶ πάλιν γνώμῃ μετοίσεις*. In both cases the curse is on the speaker's lips, but is revoked at the moment of utterance.

87. *κέρδους χάριν*, *from motives of selfishness*. This verse looks like an interpolation.

88. *εἰ—γε* = *ἐπεὶ*, *seeing that*; hence *οὐ*, instead of *μή*, is admissible. Jelf's Grammar, § 744, 1. The clause depends on *ἄρτι γινώσκεις*, the idea being, 'Are you just beginning, in view of Jason's neglect, to recognize the self-love of men? Did you never meet with an instance of it before?'

90, 91. *ἐρημόσους ἔχε*, *keep secluded*. — *πελάζω* is transitive here and 760, but has its ordinary intrans. sense, 101.

93. *δρασκεῖν*: a desiderative verb; H. 472, Rem. j.

94. *πρὶν κατασκήψαι τινα*: "*πρὶν* with the infin. after *negative* sentences is rare in the Attic poets, but more frequent in the Attic prose." Goodwin, MT. § 106, 2, N. 2. *κατασκήπτω* only here takes the accus. It probably means, *strike down as with a thunderbolt* (Schol. *βλάψαι...ὀλεω κερανῶσαι*); with dat. on the contrary, simply *fall upon*.

96, 97. Medea's voice is heard in soliloquy within the palace. The anapaests which she speaks are tintured with Doric forms, while those of the nurse are free from them. Anapaestic systems admit Dorisms only exceptionally, to impart greater solemnity or pathos. — *τόνων* is causal genitive in exclamation (H. 592 a; G. § 173, 3) joined to an adjective, as often; cp. 1028. — *πῶς ἂν ὀλοίμαν*: *would that I might die*. This form of wish (GMT. § 82, N. 5), not rare in tragedy, occurs again 173.

98. *τὸς' ἐκεῖνο*, *There it is!* literally, '*this is that*' (spoken of before). A common colloquial formula.

106 fig. *It is plain that the storm-cloud of wailing, just beginning to rise, will shortly dart upward with greater fury.* I have given ἀνάξει (from ἀνάσσω = ἀναττω), a suggestion of Elmsley's, based on an old variant ἀνάξει found in the Schol. and one Ms. The common reading, ἀνάψει, is hard to explain. Some take it as active for middle, '*will blaze forth*' (with lightning), but neither ἀπτειν nor its compounds ever use the active in this sense. Others supply Medea as subject, '*that she will light up,*' but this accords ill with the opening of the sentence, which shows that νέφος is meant as subject. By reading δήλη or δηλοῖ we might retain ἀνάψει. ἀρχῆς ἐξαιρόμενον = αἰρόμενον ἐξ ἀρχῆς, *rising from its starting-point.* With νέφος οἰμωγῆς cp. στεναγμῶν νέφος, H. F. 1140.

112. οἱ κατάρτατοι παῖδες: in spite of the nurse's caution, the children, who here enter the house with their attendant, are espied by Medea.

116. σοι may be rendered *pray*. The exact sense is, '*What share do you fancy that,*' etc. The nurse does not, of course, intend this for Medea's ears.

118. ὑπερᾶλγῶ, as implying anxiety, takes the construction of a verb of fearing. ὑπερ-, *exceedingly*.

119. δαυὰ τυράννων λήματα: the nurse has Medea in mind, by no means Creon, as Paley thinks. Medea, as a king's daughter, may be called a τύραννος. For the sentiment the Schol. compares Il. α, 80 fig.

122, 123. γάρ may be justified by supplying the thought, '*All this I disapprove,*' implied in the tone of the preceding sentence. Meanwhile, one might translate, *The fact is.* See, however, on 573. — ἐπ' ἰσοῖσιν, *on a footing of equality* with one's fellow-citizens, as in a democracy. To live thus, the nurse says, is better than to be a king. A like sentiment Ion 621, Iph. A. 16. — μεγάλως: not to be understood of regal state, which is entirely deprecated, but of a less dangerous magnificence, the sense being, '*securely at least, even at the expense of all grandeur.*'

125—130. Construe τοῦτομα νικᾷ εἰπεῖν, *the name is a better one to speak.* Notice πρώτα μὲν—τε in correlation; so below, 232, 1101 (cp. 429). — λῦστα (έστι): subject is τὰ μέτρια understood. — τὰ δ' ὑπερβάλλοντα, κ. τ. λ., *what exceeds due bounds avails no wholesome thing to mortals.* 'μηδὲν ἄγαν' is the mainspring of Grecian ethics. All excess is ὕβρις, which the gods punish by sending ἀτη. — ἀπέδωκεν: gnomic aorist; H. 707; GMT. § 30. Its subject is still τὰ ὑπερβάλλοντα.

131. The chorus of Corinthian women now appears in the orchestra and sings the Parodos, which consists of four parts, — proöde, strophe, anti-strophe, and epode, — separated from each other by anapaests of Medea and the nurse.

134. ἐπ' ἀμφίπυλόν, κ. τ. λ.: the meaning of these words is doubtful. They are, I think, best taken thus, *I heard a cry near the doorway within the house*; the chorus inferring Medea's nearness to the door from the distinctness of her voice. ἐπὶ as Heracl. 239, ἐφ' οἶ. Other ways are possible: 1. *Being near the porch (Medea's) I heard a cry within the house*. But the chorus has just arrived and was not 'near the porch' when Medea last spoke, 111. 2. *Being near (my own) doorway I heard a cry in (Medea's) house*. So Wecklein. 3. Joining ἀμφ. μελάθ., *being near the double-doored house, I heard a cry within*. So Elmsley, Paley, Klotz. To this the same objection applies as to 1, and the position of ἔσω is, besides, unfavorable. 4. *I heard a cry inside, in the double-doored house*; ἐπὶ as in ἐπ' οἰκηματος, etc., but this use belongs rather to later prose. ἀμφίπυλος occurs only here. Klotz and Paley, taking it adjectively, refer it to the outer and inner door (αἰθυσ and μέγας), but the word as applied to a house can only mean *having a door on both sides*. But as a substantive τὸ ἀμφίπυλον can mean *doorway* or *vestibule*; cp. ἀμφίθυρον, Theocr. xiv. 42, and Schol. Il. ω, 323, "Κύπριοι δὲ παστάδα ἀμφίθυρον, Σικελοὶ δὲ τὴν αἰθυσ θύραν"; also πρόθυρον. — ἔσω, as often, is for ἐντός, without any idea of motion.

136. συνήδομαι for rejoicing at misfortunes is rare, but Hippol. 1286, τὶ τάλας τοῖσδε συνήδει; cp. Rhes. 958.

138. ἐπέλ...κέκρανται, since it (the household, especially Medea, see v. 11) has endeared itself to me. κέκρανται (sing.) from κραίνω.

139. δόμοι, house, i. e. family. — τάδε, all that.

142. οὐδὲν παρ. φρένα, nothing comforted at heart.

147. βιοτάν, object of καταλυσάμην. The same expression, frag. 984, καταλυσάμενος βλον; the active Suppl. 1004, καταλύσουςα βλοτον. — προλιπούσα (αὐτήν).

149. ἀχάν (= ἡχὴν) is a correction of Nauck, after Elmsley. The Mss. have λαχάν, but the tragedians, so far as can be made out, use the second syllable of λαχὴ always long.

151–153. τίς σοί ποτε, κ. τ. λ.: *What longing of thine for that dread resting-place (the grave) would fain hasten the final issue of death?* ἀπλάτου is due to Elmsley, the Mss. having ἀπλάστου or ἀπλήστου; some retain the latter, understanding κοίτας of the marriage-bed. The future σπεύσει expresses present intention or will: GMT. § 25, 1, N. 6; Kühner, Ausf. Gramm. § 387, 4. Yet it is rather oddly used, and there is some probability in Weil's conjecture, who reads σπεύσει θανάτου τελευτά, as a separate sentence: 'death will of itself come quickly enough.' On θανάτου τελευτάν see H. 561; G. § 167, Note.

154. μηδὲν = μηδαμῶς. Not a common use. Androm. 88 and 463; Ar. Ran. 435; Aesch. Ag. 1438.



157. *Be not exasperated with him for this.* *τόδε* is properly the cognate accus., H. 547 c; G. § 159, N. 2. Elmsley takes it as *thus*, which, however, will not do in *μή μοι τόδε χέει*, Od. ε 215, ψ 213. See lexicon for the literal meaning of *χαράσσεσθαι*.

160 flg. Themis, as goddess of divine justice, is appealed to for redress of wrongs, as Soph. Elec. 1064. Hence she is called *εὐκταία* below, 169, and *Ικστα*, Aesch. Suppl. 360. Artemis is the special protectress of females, so naturally invoked by them, as Soph. Elec. 626, 1238; Aesch. Suppl. 1031; Eur. Phoen. 152, 191. — *ἔρκοις ἐνδησάμενα*, namely, when she consented to leave her home with him.

164, 165. *αὐτοῖς μελίσσοις*: H. 604 end; G. § 188, 5, Note. — *πρόσθεν ἄδικεῖν*: "the Greek idea was, that to begin the wrong, *ὀφράχων δάδα*, involved the entire guilt, any retaliation being then lawful. Cf. 1372." (Paley.) *πρόσθεν* may be rendered *unprovoked*.

166, 167. *ἀπειρώσθην*: from *ἀπρωαία*; *αλγρόως* goes with it. — *κῶσιν*, Aegyrtus; see Introduction, § 11, and note on v. 1334.

169. *Ζῆνα*: whereas Medea, 160, has not invoked Zeus. This has troubled many commentators, ancient and modern. But Zeus *ἔρκιος*, the guardian of oaths, would be the first deity on whom Medea would naturally call; and we may suppose that in her previous outbursts (see v. 21) she has called upon him, and that the nurse forgets what particular divinities she has just appealed to. If an emendation is necessary, that of Nauck, *Ζῆνός* for *Ζῆνά θ'* (cp. 208, and note), is easy.

171. *ἐν τινι μικρῷ*, with (the commission of) *any trifling deed*.

173. *πῶς ἄν, κ. τ. λ.*, as 97.

176. *εἰ πως*, H. 830 at end; somewhat differently GMT. § 53, N. 2. — *βαρύθυμος* is *nullen*, opposed to *δξύθυμος*, *quick-tempered*, *impetuous*.

178. *τὸ πρόθυμον* = *προθυμία*, G. § 139, 2; H. 496, 6th ex.

181. *φῶλα καὶ τὰδ' εἶδα*, sc. *εἶναι*. *τὰδε* = *ἡμᾶς*, more exactly *our party*; so Aesch. Pers. 1. The meaning is, *say too that we are her friends*.

182. *σπεύσασα* is Wecklein's emendation (who, however, gives *τι πρὶν*). — The subject of *κακῶσαι*, Medea, has to be understood.

184. *εἰ, as to whether*; a simple indirect question after an expression of fearing; GMT. § 46, Note 6 (c). Here and Heracl. 791 it stands for *μή οὐ*, but Andr. 61 for *μή*.

186. *μόχθου χάριν τῇδε* means *the favor of this trouble*, as it were *μ. χ. τοῦδε*. — *ἐπιδώσω*, *will grant freely*, beyond my obligations.

187. *δέγγμα*: cognate acc. with *ἀποταυπούραι*, as if with *δέπκεται*.

190 flg. The tenor of the following passage is that music might, if rightly employed, be made a comfort in grief, whereas it is only used to heighten needlessly the merriment of feasts.

192 flg. The correlative of *μέν* is *δέ*, 195. — *ἀκούς*, *entertainments*.

197. *ἐξ ὧν* refers to *λύπας*. — *θάνατοι*, violent deaths.

200–203. *ἴνα*, where. — *τείνουσι* (utter in long-drawn strains) of the physical act of singing. — *τὸ παρὸν πλήρωμα* together. *πλήρωμα*, physical satisfaction. The sense: 'feasts are merry enough without the aid of song.' — The nurse here enters the house.

205 fig. Take *λιγυρά* adverbially (or rather as predicate adj. of effect, = *ὥστε λιγυρά εἶναι*). *μογυρά* belongs with *ἄχεα*, and the phrase *ἄχεα βοᾷ*, as containing a simple idea (= *θρηεῖ*), governs the accus. *τὸν...κακόνυμφον*. And loudly crying forth her grievous woes she complains of the false bridegroom, etc. Such constructions, in which a verb and accus., taken together, govern a second accusative, are not infrequent in tragedy. Soph. Elec. 124, *τάκεις οἰμωγὰν τὸν Ἀγαμέμνονα*; Bacch. 1289, *τὸ μέλλον καρδία πῆδημ' ἔχει*.

208. *τὰν Ζηνὸς Θέμιν*, Zeus' own Themis; that is, his *πάρεδρος* (Pind. Ol. 8, 27), and inseparable companion. So *Θέμις Διὸς κλαρίου*, Aesch. Suppl. 360. She is here said to have led Medea into Greece, the idea being that Medea went in reliance on Themis as guardian of the oaths of Jason.

211 fig. *δι' ἄλα νύχιον*, over the sea in the night. — *πόντον κληῖδα*: the strait of the Bosphorus; called *ἀπέραντος*, impenetrable, because of the Symplegades which guard it. *ἀπέραντος* has this meaning Aesch. Prom. 153 and 1078; elsewhere it means *endless*. Some give it the latter sense here, justifying it by Homer's *Ἐλλάσποντος ἀπέραν*, Il. ω 545. Both meanings of *ἀπέραντος* arise naturally, since *περαίνω* means either *pass through* or *go through with*.

214. Medea appears on the stage.

215 fig. A difficult passage. Probably the following interpretation (Seidler's) is the right one: *I know many haughty men, some from personal acquaintance (ὁμμάτων ἀπὸ), others who are strangers; and these (namely, both the above classes, all the σεμνοὶ) from their reserved demeanor have got an evil name and a reputation for indifference*. This use of *ἀπ' ὁμμάτων*, with my eyes, from my own observation, is found Aesch. Ag. 987; nearly the same Aesch. Suppl. 207, Soph. O. C. 14. *ἐν θυραίοις*, among foreigners or strangers, the usual meaning of *θυραῖος* in Eurip. The *ἥνυχος τοῦς* is one slow to make advances, not meeting one, as we say, half-way. (Some editors, with the Scholiast, explain *τοῦς μὲν...θυραίοις* 'some in retirement, others in public life.') For *κτᾶσθαι* = *get the reputation of*, cp. I. T. 676, *δειλὴν κεκτῆσθαι*, and Soph. Ant. 924.

220. *δοτις* after *βροτῶν*, H. 514 d, last part.

222–224. Strangers especially, she says, should adapt themselves (*προσχωρεῖν*) to their adopted land, though, to be sure, not even in citizens are stubbornness and ill-breeding (*ἀμαθία*) praiseworthy. Hermann sees in this last verse an allusion to the demagogue Cleon. The aorist *ἦνεν* and

some others are used to denote a *feeling* or *resolution* (or the expression of the same) which has *already arisen* in the speaker's mind, where we employ the present. GMT. § 19, N. 5; H. 709.

226. *ψυχὴν διέθρακε*, has broken my heart.

228. *ἐν φ...πάντα*, for he with whom my all rested. — *γινώσκας*: the Mss. have *γινώσκειν*, due, as the Schol. expressly says, to the actors, who misconceived the sense. *γινώσκω* and *γινώσκει* have also been conjectured.

231. *φυτόν*, like our *creature*, in a depreciatory sense.

232 fig. *πρῶτα μὲν* answered by *τε*: ('first buy the husband, then serve him') unless, indeed, the correlative is 235 fig. — *χρημάτων ὑπερβολῇ*: rightly explained by Paley, "by outbidding others in the offer of a wealthy dower." Cp. Andr. 289, *ὑπερβολαῖς λόγων δυσφρόνων*, vying with each other in hard words. *ὑπερβάλλειν* means *outbid*. Euripides has transferred the usage of his own time to the heroic age, in which the custom was quite the reverse, the suitor bidding for and buying, as it were, his wife. — *τοῦτο, τὸ δεσπότην λαβεῖν*. For the expression cp. Soph. O. T. 1365, *πρεσβύτερον ἐτι κακοῦ κακόν*, an evil worse than evil.

235 fig. *ἀγών*, risk. — By *ἀπαλλαγὰς* is meant the *ἀπόλειψις* or formal separation from the husband, attainable to a woman only through a difficult process at law, and looked upon at best as scandalous. The husband, on the contrary, might repudiate (*ἀποπέμψω*) his wife at pleasure. Here, again, Eurip. has Athenian institutions in mind.

238–240. The sense: 'a woman who has come by marriage into a foreign land has need (in order to live happily) of supernatural foresight, if she has learned nothing from her relatives as to the disposition of him who is to be her husband.' This is the best that can be made of the Mss. reading. *δυσ* is equivalent to *οἴω*. Not the difficulty of selecting a husband is meant (for that is not compatible with the tense of *ἀφωγμένην*), but that of living agreeably with him afterwards. And to make this meaning plainer some alter the last line, reading *ὅπως* for *ὅτω*, or *χαρίσεται* for *χρήσεται*.

241, 242. *εἰ* goes with *ἐκπονουμέναισι*. — *βίᾳ*, *restively*, like an intractable horse.

245. *ἔπαινος*: gnomic aor. See on 130.

247. *πρὸς μίαν ψυχὴν · τῇ τοῦ ἀνδρός*, Schol. Athenian custom confined women strictly to their homes. *βλέπων* implies devotion; cp. Ion 614, *εἰς δάμαρτα σὴν βλέπης*, and Andr. 179.

250. *κακῶς φρονούντες*: syntactically with *λέγουσι*, yet standing by itself; *wrongly though*. Just so Heracl. 55.

252. *ἄλλ' οὐ γὰρ*, but (enough said, for)...not; H. 870 d. — *ἤκα*, applies.

258. μεταρμίσσασθαι, (*with whom*) *to seek a haven of refuge from*, etc. Properly, *to change moorings away from something*.

259. τοσύνδε: observe the rather unusual accus. of the thing with τυγχάνειν: cp. Phoen. 1686, οὐ γὰρ ἂν τύχοις τάδε. — βουλήσασθαι for βούλομαι: the idea of the future fulfilment of the wish is in the speaker's mind and tries so to find expression. Just so Soph. Aj. 680, O. T. 1077, O. C. 1289.

261. πόσιν δίκην: the construction is unusual, but right; τίναςθαι τινα δίκην strictly means *cause a man to pay a penalty*.

262. ἥ τε = ἐκείνη τε ἥ. The Mss. have ἥ τε, which cannot be satisfactorily explained. A man is said γαμίζειν τινα, a woman γαμίσθαι τινα, but what can γαμίσθαι τινα mean? As a case of attraction, ἥ τε is not justifiable, for in such places the nom. is invariably retained; see v. 515, Alc. 338 στυγῶν μὲν ἥ μ' ἐτίκτεν, Or. 1165, Ion 669. Of other explanations the only one at all tenable is Hermann's, who thinks γαμίσθαι properly a causative middle, *to get* (one's self or another) *married*, and that γαμοῦμαι τὴν θυγατέρα can be said like διδάσκειν τὸν παῖδα. He would then render, 'and her whom he (Creon) has given him to wife.' But, as no similar example can be found except it be Il. 4, 394 (and even this is not quite parallel) this use remains, for Attic, more than doubtful. Elmsley first gave ἥ τε.

263, 264. The proper correlative of τὰλλα μὲν is ὅταν δέ below. See on 413. — ἐς ἀλκήν and σὺς. εὐστροφῶν, two separate modifiers of κακῇ.

271, 272. Creon appears with attendants (ὄπαδοί, 335). — εἶπον, *I command* (finally, as something already resolved on), see on ἤρεσα, 223.

278, 279. κάλῳ are reefing-ropes; so ξιμῆναι κάλῳις = *shake out reefs*, *set sail* (= λύσαι πῶδα, Hec. 1020), cp. Tro. 94, H. F. 837. The figure is that of one ship pursuing another. — εὐπρόσιτος ἕκβασις, *accessible landing-place*. προσφέρεισθαι is used of putting in to shore, Xen. Cyr. 5, 4, 6.

284. συμβάλλεται...δαίματος, *many circumstances contribute to this fear*, literally, *contribute* (a part) *of this fear*. H. 574 e; G. § 170. In the next line explanatory asyndeton; H. 854.

288. τὸν δόνα, κ. τ. λ. Medea's own words, as reported to Creon.

293. δόξα, *my reputation*, for σοφία.

295. ἐκδιδάσκεισθαι, *have instructed*, causative middle; H. 689 b; G. § 199, Note 2. — σοφοῦς: predicate adj. of effect, = ὥστε σοφοῦς εἶναι; cp. Elec. 876, διδάσκει δ' ἄνδρα...κακόν. The thought of the following verses was suggested by the poet's own experience. See Introd. § 1.

296. χωρὶς...ἀργίας, *for, aside from the charge of sloth which they have to bear besides*. ἔχειν ἀργίαν is said like κᾶσθαι βαθυπύλιν, 217. This idiomatic use of ἄλλος, *on the other hand*, *besides*, is well known. H. 538 e (end). So Ion 161, ἄλλος...κύκνος, *a swan besides*.

304. Interpolated from 808.

308. ὥστε...ἔξαμ. depends on ὥδ' ἔχει μοι.

314, 315. καὶ γάρ has not its usual force here, but καὶ = καίπερ and goes with ἡδικοημένοι. — ἡδικοημένοι: when a woman speaks of herself in the plural, she uses masculine, not feminine forms; H. 518 d. — κραισσόνων: H. 581 end; G. § 175, 2.

316, 317. εἶσω φρενῶν with βουλευῆς. — βουλευῆς, lest you are devising. In strictness, the pres. subj. in such cases refers not to a present act, but the future disclosure of a present act ('lest it may turn out that you are now plotting'), so that the rule (GMT. §§ 12 and 20) that the subjunctive in final and object clauses refers to the future, still holds good. The Mss. here have βουλεύσῃς, which could be retained only by translating, 'lest you may (prove to) have plotted.' This use of aor. subj. is Homeric (Il. α 555, κ 97), but I know of no Attic example. The correction is Elmsley's.

319, 320. ὥς δ' αὖτως, and just so. This adverb is often written αὖτως, but wrongly. It comes from αὐτός, with changed accent, not from οὗτος. ὥς αὖτως (ὥσαύτως) is simply the ablative of ὁ αὐτός. — φυλάσσαν, to keep watch of, not quite the same as φυλάσσεσθαι.

322. ἄρα: perf. of ἀραρίσκω. Do not confuse this perf. ἄρα with the 2d aor. ἄραρον, ἠράρον. The former is intrans., the latter transitive.

324. πρὸς σε γονάτων, sc. ἱκετεύω. In adjurations, σε is commonly placed between πρὸς and its genitive (so *per te deos oro*), and often the verb which governs it is left out. Cp. Alc. 275, μὴ πρὸς σε θεῶν τλῆς με προδοῖναι. H. 885. On γονάτων see note on 709. Medea clings to Creon in the attitude of a suppliant here and again 336.

329. (Well do you speak of country) *for to me at least 't is far the most precious thing I have, save only my children*. Meaning that the safety of both requires Medea's banishment. — ἔμοιγε in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331. *That, I fancy, is just as circumstances come about*. ὅπως is here a simple relative, and so takes δν; GMT. § 62. — καὶ emphasizes τύχαι ('circumstances too influence the matter').

334. (Your troubles forsooth!) *'T is I who am in trouble, and in trouble enough, too*. For the two meanings of the perf. κέχρημαι see lexicon, and cp. 347. The last part of this verse is added simply for fullness, according to the idiom of confirming a statement by denying its opposite, as λυπρὸν θίαμα κοῦ φίλον, Tro. 1157. Others explain, 'I have no need of other troubles, and so cannot relieve you of yours,' in answer to the words ἀπάλλαξον πόνων, as if Creon had asked her to take his troubles on her own shoulders. This involves a sort of grim witticism, and seems rather trifling.

336. ἀλλά, *pay rather*. Cp. Hel. 939, *μη δῆτα, παρθέν', ἀλλά σ' ἱκετεύω τῶδε*.

338. τοῦτο : τὸ μὴ φεύγειν.

341-343. φροντίς', accus., not dative. — ἧ, *qua*; *in what direction* and *so whither*. — ἀφορμήν, *resources, means*, properly a *starting-point*. The meaning, *place of safety* (Lidd. & Scott), is wrong. — οὐδὲν προτιμᾷ, *does not at all care or think it worth while*.

346. εἰ φευξόμεθα : GMT. § 56.

349. The perf. διέθορα is always transitive (= διέθορακα) in Attic poets.

350. ἔξαμαρτάνων : see on ἡδικημένῃ, 26.

356. δράσαις, the best Mss., which without *ἄν* is, of course, a solecism. Others δράσεις. But these two verses are in all likelihood interpolated; the words λέλεκται...δε mark the end of the speech. Creon here departs.

358. μέλα...ἀχέων : see on 96.

359 fig. I give with Kirchhoff the reading of the best Mss. Take τίνα with σωτήρα; *what savior through hospitality...*? δόμον and χθόνα are appositives. πρὸς ξενίαν adverbially, like πρὸς βίαν, πρὸς φιλίαν, strictly *conformably to*, or *in the way of hospitality*; with σωτήρα as with a verb ('whom to save you in hosp.'), cp. on 479. It must be confessed, however, that this is hard, and that probably ἐξευρήσεις is to be bracketed with Weckl., τίνα then going with ξενίαν. The easier reading προξενίαν rests on slender authority.

361. κλύδωνα κακῶν : a frequent metaphor; Suppl. 824, H. F. 1087, Hipp. 822, Aesch. Pers. 599.

365. ἀλλ' οὔτι...πω, *but things are not yet come to that pass, don't think it*. That πω belongs not with μὴ δοκείτε, but the preceding, is seen from Arist. Eq. 843, Aesch. Prom. 511, where the same idiom occurs. The confused order here heightens the intensity.

367. τοῖσι κηδεύουσιν : Creon is meant.

370. οὔδε—οὔδε, *not even—nor*. — χερσίν, dative, *with my hands*. If genitive, the sing. χερός would have been used.

372, 373. ἔλειν, *thwart*. — ἀφήκεν, *has left me free to remain*. ἀφίημι is not often so used with infinitive (except it be of a verb of motion, Soph. Phil. 1349), but Plat. Legg. 7, 806 c, τὸ θῆλυ...ἀφίεντα τρυφᾷ; and ibid. 2, 657 e.

382. ἐπερβαίνουσα, said of passing the threshold, here in *entering* (so ἐπερβαλὼν πύλας, Alc. 829), but Ion 514, in *coming out*.

384, 385. κράτιστα : H. 518 a. — τὴν εὐθείαν (ὁδόν), adverbial. — πεφ. σοφαί, namely, *we women*, the sex in general. Elmsley conjectured σοφοί, so as to mean Medea herself : see on 314. But poison was a recognized woman's weapon; see Ion 616, 845, and frag. 467.

386. καὶ δὴ τεθνᾶσι, *suppose now they are dead*. Cp. 1107.

389. *πύργος*: metaphorical.

391. *But if a fate devoid of all resource decree my exile.*

393. *τόλμης τὸ κάρτερον, the height of daring.*

396. Medea has an image of Hecate, patroness of witchcraft, in her house. Such private shrines, *ἑκάστα*, were common at Athens.

398 fig. The *γάμοι* will be bitter to bride and bridegroom, the *κῆδος* and *φύγαί* to Creon.

400. *μηδέν* is, of course, adverbial. Cp. Soph. El. 716, *φειδωρὸν κέντρων οὐδέν*, also Aj. 115, Eur. Hec. 1044, H. F. 1400.

404. *τοῖς Σισυφείοις, κ. τ. λ.*: *from the Sisyphians and from Jason's bride*. The dative with *ἀφ' ἧς* denotes the person *from whom* or *in whose mind* anything is incurred. *Σισυφείας* is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was *κέρδιος ἀνδρῶν* (Il. § 153), and otherwise in ill repute. Creon especially is meant. *Wedlock* is put for the *bride*, as Andr. 103. (Others, joining Σ. and γάμ., explain '*from the marriage of Sisyphus's descendant and Jason*,' as dat. of cause, I suppose. But the second *ταῖς* forbids this; moreover, the context requires dat. of the *person* whose laughter is feared. Probably, however, we should read *ταῖς* for *ταῖς* *τ'*: '*from this Sisyphian bride of Jason's.*')

405. *πατρός*: Aetes, son of Helios. Od. x 138, *Ἀμφὶ* (Aetes and Circe) *δ' ἐκεγάτην φαειμβρότου Ἡέλιου*.

406. *ἐλίσσασθαι*: referring back to 400. — *πρὸς δὲ καὶ πρὸς γυναῖδας, and, besides, we (I and the rest of my sex) are women*.

410. Medea remains on the stage during the choral song, the burden of which is: (1) The infidelity of men; men will, the chorus says, henceforth have that name for faithlessness which hitherto has been borne by women. (2) The forlorn condition of Medea. — *ἄνω ποταμῶν, κ. τ. λ.*: "*Rivers flowing backward*" was a proverbial expression for whatever happens contrary to the ordinary course of things. — *ἱερῶν*: all rivers are sacred.

413 fig. *ἀνδράσι μὲν* is answered by *τὰν δ' ἐμῶν*, not *θεῶν δέ*. The first *δέ* is only continuative, or at most but slightly adversative. Just so 263 fig. It is a question whether we ought to read *τε* in such cases. — *θεῶν πίστις, faith plighted in the sight of the gods*. (Paley.) — *τὰν δ' ὅ...φάμαι, report will bring about a change to my (that is ours, women's) life, so that it shall have a good reputation*.

421 fig. *μοῦσαι παλ. δοῦδαν, the strains of ancient lays*. — *ὑμνεῖσθαι = ὑμνοῦσθαι*. This kind of contraction is rare in tragedy: Hipp. 167 *ἀδνευ*, Iph. A. 789 *μυθεῖσθαι*. *ὑμνεῖν* has a bad sense here, as not unfrequently. Eurip. was thinking of passages in Homer and Hesiod, but especially of the iambs of Archilochus.

424 fig. *οὐ γάρ*, κ. τ. λ.: the sense is, 'we women have not the poetic gift, or we might ourselves sing a song in answer to men.' γάρ is used in anticipation of the following sentence, the idea being, 'for a song might easily be sung, though I cannot myself sing it.' — *ἀντάχο' ἄν*, *would* (proceed to) *sing*. See on 1351. — *ἄνυσσε θέσπιν Δοιδάν*: Homeric; *Odys.* θ 498.

428 fig. *μακρὸς δ' αἰὼν*, κ. τ. λ.: a *long life* (the experience of a long life) *has* (i. e. can furnish) *much to say about...*, etc. — *μέν—τε*: see on 125. — *μοῖραν*, *mutual relations*, properly *part* or *share* in life in relation to one another.

431 fig. *πατρίδος* shortens the penult often in Eurip., only, however, in lyrical passages or anapaests. Many critics distrust the *Mss.* and would restore *πάτριος* everywhere. — *ἐπείρασσε*, *parting, passing between*. (Others, *passing the limits of*, as in Aesch. Suppl. 544, *γαῖαν ὀρίξει*, but this sense seems natural only with *γαῖαν*, *τόλῳ*, and the like.)

436. *κοῖρας λέκτρον*: a common pleonasm; Hipp. 154, *κοῖρα λεχέων*, Iph. T. 857, *κλισία λέκτρον*, Alc. 925, H. F. 798, Soph. Ant. 425, Aesch. Pers. 543.

439. *χάρις*, *reverence*.

442 fig. *μεθορρίσασθαι*, as 258. — *πῶρα* = *πείρω*. — *τῶν δὲ... ἐπα- νίστα*, *but another princess, more potent (to charm) than that couch of thine, has risen up against thy household*. — *οὔτε—δὲ* instead of *οὔτε—τε*, by a slight anacoluthon; cp. H. 855 b: so Soph. Trach. 1151, *οὔτε μήτηρ... παῖδων δέ*, and elsewhere.

446. *οὐ γόν*, κ. τ. λ.: cp. 292.

451, 452. *ἐμὰ μὲν*, κ. τ. λ.: *for myself indeed I care not; go on for- ever, if you choose, saying that...*, etc. — *ἴδω* outside its clause, yet retained in the nomin.; cp. Bacch. 173, *ἔγω τις, εἰσάγγελλε Τειρεσίας θνι ἰηταί μιν*.

453, 454. *τυράννοιοι*, *the royal family*. — *πῶν κέρδος*, *clear gain*. — *φνῆ*, *with exile only*, and not rather with death.

456. *ἀφήρουν*: imperf. of attempted action.

459, 460. *καὶ τῶνδε*, *even after this*. — *τὸ σὸν δὲ προσκ.* in opposition to *ἀπαρηκάς*: *not having failed my friends, but, on the contrary, providing for thy interests*. *ἀπειρεῖν* (*ἀπαγορεύω*, *ἀπαυδῶ*) is construed with the dative in two ways. (1) Dat. of disadv.; *flag*, or *give out in serving*; as *ἀπαυδᾶν φίλοις*, *decease amicis*, Andr. 87; and in this place. (2) Dat. of cause; *sink under, give out in*; so *ἀπειρεῖν κακοῖς*, *ἀλγει, πόνοις*, Or. 91, Hec. 942, Alc. 487. In both these cases the verb has its meaning of *tire, flag*. Quite distinct is (3) its use with accus., meaning *renounce, disown*; *ἀπειρ. πόνους, ἐστίας*, Suppl. 343, H. F. 1354, Alc. 737; and, furthermore, (4) the meaning *forbid*.



463. *καὶ γὰρ εἰ*, *for even if*; *καὶ* going with *εἰ*, and *γὰρ* referring to *ἤκω* above, the intermediate sentence being parenthetic.

465 fig. *τοῦτο γὰρ*, κ. τ. λ.: *for this* (the term *παγκάκιστε*) *is the bitterest reproach for thy unmanliness which I can utter in language* (*γλώσση*), though I feel yet deeper scorn in my heart.

468. Interpolated from 1324.

469. *θράσος* in a good sense, = *θάρσος*.

474. *κακῶς* goes with *κλύων* as well as *λέξασα*. The student will remember that *κακῶς κλύειν* (*ἀκούειν*) is passive of *κακῶς λέγειν*.

476. A noteworthy example of Euripidean *sigmatism*, a trait ridiculed by the comic poets. Cp. 380, 404, 1217, and for other alliterations 323, 340.

479. *ζεύγλαισι*: dative of means with *ἐπιστάτην* as if with a verb (*ἐπιστατοῦντα*). — *θανάσ. γόην*: see *Introd.* § 11.

482. *κτείνασα*: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, *ἀπείκτανα*. H. 686. — *ἀνέσχον*, κ. τ. λ.: *held up for you a torch of safety*. (Wecklein, however: *rose on you as a guiding star*.)

485. *πρόθυμος μᾶλλον* = *προθυμοτέρα*. For the second comparative *σοφώτερα* see H. 660 b.

490, 491. Childlessness of a wife was held to justify her divorce and the taking of another. — *συγγνωστά*: see on *κράτιστα*, 384. The best *Μακ. συγγνωστὸν ἦν*, which some defend on the principle of *χρῆν, εἰκὸς ἦν*, etc. (GMT. § 49, 2, N. 3). But these imperfects are regularly used without *ἄν* only when the necessity or propriety is *not met by the facts*. In the present case *συγγνωστὸν ἦν* would mean, 'you would be justified in doing what you are now *not doing*,' but *συγγνώστ' ἄν ἦν*, 'you would be justified in doing what you are now *not justified in doing*.' Of course, the latter is the meaning here. Infractions of this usage are found, it is true, but they are rare. Moreover, *συγγνώστ' ἄν ἦν* is certain Elec. 1026 in an exactly similar passage.

493, 494. *ἦ—ἦ* in indirect disjunctive questions, after Homeric fashion, occurs in a few passages of the tragic poets. Many discredit it, and substitute *εἰ—ἦ*. — *θεσμά*: heterogeneous plural of *θεσμός*, only here and *Soph. frag.* 90.

497. *τῶνδε γονάτων*: genitive instead of vocative, because the speaker has *λαμβάνει* in her mind. — *κεχράσμεθα* refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500. *δοκοῦσα μὲν τί.....δμως δέ*, *expecting what good office from you, forsooth?* (None, of course.) *Still I will do it*.

503. *οὕς...καὶ πάντων*: cp. 163. — *ἀφικόμενῃ*, *came hither*.

506 fig. *οἱ οἰκοθεν φίλοι* are *kindred, friends by natural relationship*. Cp. *Andr.* 979, *τύχαις ταῖς οἰκοθεν*, *domestic calamities*; *Pind. Pyth.* 8. 72,

τὸ οἰκοθεν, *his family ties*; Troad. 963, τὰ οἰκοθεν κείνα, *those natural endowments*; Troad. 648, 371. — οὗς δέ, Pelias's family. — οὐκ ἔχρη, *not ought not, but had no need, no motive*.

509. πολλὰς μακαρίας, *happy in the view of* (H. 601 end) *many women*, i. e. envied by them. Said with bitter irony, in remembrance of former promises of Jason.

512. εἰ—γε as 88.

515. ἦ τε = καὶ ἐμὲ ἦ.

516 fig. δς: ἄν is omitted; GMT. § 63, 1. (b). — τακμήρια: the touchstone, βάσανος, is meant. The same sentiment, Hipp. 925.

523. This verse is borrowed from Aesch. Theb. 62. — ὥστε = ὥστερ, not rare in tragedy, see 1200, 1213.

524. ἀκροῖσι λαίφους κρασπέδοις, i. e. with furred sails. Medea's γλαυσσαλία is likened to a sudden gale.

526. καὶ emphasizes, not *λίαν* merely, but the whole clause: *since, moreover* (besides reviling me), *you exaggerate the favors* you have done me. Cp. Soph. Phil. 380, O. T. 412.

529. ἐπιφθονος for Jason, because apparently boastful. The sense: 'You have intelligence enough to understand, though it is invidious for me to relate, that it was Love that,' etc. The antithesis (μέν—ἀλλά) is between νοῦς and λόγος.

532. ἀλλ' οὐκ, κ. τ. λ.: *but I will not undertake to settle the point with over-nicety*; will not draw needlessly fine distinctions as to your motives.

533 fig. γὰρ οὖν, *for really*. — τῆς ἐμῆς σωτηρίας, *in return for saving me*, genit. of price with λαμβάνω (Orest. 502), as if it were ἀντιλαμβάνω.

538. μὴ πρὸς ἰσχύος χάριν, *without giving way to violence, allowing violence its sway*. Cp. H. F. 779, ἀνομίᾳ χάριν διδούς.

542 fig. χρυσός and ἔμνησαι are parallel. — γένοιτο: GMT. § 34, 1 (a).

546. ἀμύλλαν, κ. τ. λ. The same words Suppl. 428.

548 fig. γηγῆς: suppl. partic. — σώφρων, *chaste, virtuous*; the opposite of ἀκρατής, *incontinent, lustful*. His proof of σοφία, 551 fig., of σωφροσύνη, 555 fig., of φιλία, 559 fig. — ἔχ' ἥσυχος: Medea had made a gesture of impatience.

554. ἦ παῖδα γῆμαι: added after τοῦδε as explanatory of it. So Heracl. 298.

555. ἣ σὺ κνίξαι, *the thing at which you are nettled*.

557. ἀμύλλαν πολύτεκνον = ἀμύλλαν πολυτεκνίας. A compound adjective used for the genit. of its derivative abstract substantive; a favorite Euripidean figure. So ἀμύλλα φιλόπλουτος, ἐπὶ ἀβρόπλουτος, ξενόφονοι τιμαί, εὐτεκνοὶ χρησμοί (I. T. 412, 1148, 776, Ion 423): see also 1010.

560. γιγνώσκων: parallel to ἐχθαίρων, κ.τ.λ., ἔχων above.

564. εἰς ταὐτό, *on the same footing, making no distinction, that is, be-*

tween them and Medea's children; by this the latter would gain in consideration; cp. 596. — In the next line, Elmsley's conjecture, *εὐδαιμονοῦμεν*, certainly improves the sense.

565, 566. *τί δα;* implies *οὐδὲν δεῖ*, hence *τε—τε*. — *παῖδων*: i. e. 'any more children.' — *λέα* (sc. *τέλη*) = *λευτελαί*, as below 1112, 1362, and frequently in tragedy.

573 fig. The same sentiment again, Hipp. 616 fig., at greater length. — *χρῆν*: imperf. of unfulfilled necessity; GMT. § 49, 2, Note 3; G. § 222, N. 2; H. 703. — *γάρ*, *the fact is*. It may, like that in 122, be explained by assuming an ellipsis: 'Things are not as they ought to be, *for*...' But it must be borne in mind that *γάρ* does not always mean *for*, and is not always a causal particle. Its original force (*γε* + *αρ*) must have been intensive and consecutive, something like *surely then*, and the recognition of this accounts for many uses of *γάρ* which otherwise can only be laboriously explained. So particularly the *γάρ* of wishes, not only in the formula *εἰ γάρ*, but by itself (*κακῶς γάρ ἐξόλοιο* Cycl. 261; Orest. 1147; Hipp. 640), which might be roughly rendered *would then indeed*. And so it may be taken here, as *χρῆν* is nearly the same as *ὀφελον*. On this matter consult Klotz ad Devar. p. 231 fig., Bäumlein's *Untersuch. üb. d. gr. Partikeln*, p. 68 fig.; Kühner's *Ausf. Gramm.* II. p. 724. — *οὐκ εἶναι*: see on 73. — This speech of Jason's, 522–575, is just equal in length to Medea's, 465–519, each having 53 verses, excluding, of course, 468. This correspondence is common in the argumentative parts of Eurip. plays.

577. *παρὰ γνώμην*, *contrary to your mind or wishes*.

580. *ἐμοί*, *to my mind*: see on 404.

582 fig. *γλάσσει* with *περιστελεῖν*. — *αἰχῶν*, *presumptuously fancying*. — *οὐκ ἄγαν σοφός*: Cp. Hec. 1192, where it is said that such men are *σοφοί*, but not *διὰ τέλους σοφοί*.

584 fig. *ὥς καὶ σέ, κ. τ. λ.* There is a slight turn in this sentence, from an assertion to a prohibition: *As for instance you — had best not undertake to be*, etc.; the full thought being, 'as, for example, you are a person of this sort, but beware of attempting your sophistries with me.' For *ὥς καὶ σέ* cp. Andr. 703; Hipp. 651. — *ἐκτενέι*: a wrestler's phrase.

588. *τῷδε λόγῳ*: *this argument* in favor of my marrying the princess.

591 fig. The thought is abridged; it is in full: *It was not that* (fear of my anger) *that restrained you* (from telling me) *but* the consciousness that your real motive in deserting me was a different one, namely that *your marriage with a foreigner was likely to prove not reputable for your old age*; i. e. if continued through life.

594, 595. *γῆμαι*: infin. after *οἶδα* instead of participle. This occurs only with *ἴσθι*, chiefly after the phrase *εἰ τόδ' ἴσθι*, seldom elsewhere (Soph. Ant. 473, Phil. 1329). — *λέκτρα βασιλέων*, *the royal bride*. *βασιλέων* is

generalizing plural; of a royal personage, of royalty. The Mss. reading λ. βασιλέως could only mean a king's wife. The correction is Elmsley's. — ὅλων: as if ἔγνημα had preceded.

598, 599. *Let me not have prosperity which shall be galling, nor wealth which shall gnaw my conscience*; such as Jason's must be. — κνίξοι: GMT. § 64, 1.

600. οἷσθ' ὥς... φανεί; equivalent to οἷσθ' ὥς μετεξαμένη σοφωτέρα φανεί; since μετεύξει is in thought subordinate to φανεί.

606. γαμοῦσα, *by taking another wife*, as you did!

608. ἀραῖος, a curse, curse-bringing. A dark threat. ἀραῖος has this sense Hipp. 1415, Iph. T. 778, and elsewhere.

609. ὥς with future indic. at the beginning of a speech, expressive of firm resolution; an Euripidean idiom. Sometimes, as here, in opposition to the preceding, sometimes in vehement assent. Usually explained (ισθί) ὥς, but perhaps rather the ὥς is causal: 'It is useless to talk, *for*—'; 'Have no fear about that, *for*—.' — κρινόμεναι, *litigabo*. — τῶνδε: H. 577, Rem. c; G. § 173, 1, note.

613. στήβολα: in contracting ξενία, guest and host broke a small bone (δοτράγαλος), and retained each a half, to be used thereafter as a credential either by themselves or others whom they might send; an interesting usage of the heroic age.

617. δίδου, *offer*; GMT. § 11, N. 2; H. 702 end.

619. ἀλλ' ὅν: *well, at any rate*.

624. δωμάτων ἐξόπιος: an expression peculiar to Eurip. (Alc. 546, Suppl. 1038), and ridiculed by Aristophanes, Thesm. 881.

625, 626. σὺν θεῷ δ' εἰρήσεται, *with leave of Heaven be it said*; a formula to avoid the appearance of presumption and consequent divine displeasure. — ἀρνεῖσθαι, *will be fain to disown*.

627 flg. Jason having departed, the chorus (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless. Medea remains upon the stage. — ὑπὲρ-ἄγαν, *plus nimio*; as it were, 'in over-excess.' Sometimes joined ὑπεράγαν.

629 flg. παρέδωκαν: gnomic aorist. The plural of aor. in -κα, Heracl. 319; Ion, 1200; H. F. 590; Or. 1166, 1641. — ἀνδράσιν = ἀνθρώποις, as 675. — ἔλις, (just enough and no more) *in moderation*, as Alc. 907. — ἔλθοι: GMT. § 54, 2, (a).

633 flg. χρυσέων: χρύσεος has ὅ often in lyric passages, a license borrowed from the lyric poets. Pindar has even χρυσός once. — ἡμέρη χρ.: as with a poison. — οἰστόν: obj. of ἐφέλγς. Aphrodite appears here armed with Eros' bow.

635. στήργοι, *lovingly watch over*, as a parent over children.

639 flg. θυμὸν ἐκπλήξασα: see on 8. — ἀπταλέμονε, κ. τ. λ., *but favor*.

ing peaceful unions may she with keen judgment regulate the conjugal relations of women.

647. οἰκτρότατον ἄχτων, *pitiabile from its woes*; ἄχτων genit. of cause, as with οἰκτεῖρω. Cp. μοῖρας εὐδαίμονες, Iph. T. 1491.

648 flg. θανάτῃ.....ἐξανύσασα: *rather (than live an exile) may I perish by death, whenever I have come to that day*. This is, I think, the best understanding of this perplexing sentence. ἐξανύω, ἀνύω often mean *reach, arrive at*, usually, it is true, with accus. of place; but Tro. 595, ἵστυ δ' ἦνυσε δούλια, very much as here. (Others render *having ended this life*; but ἡμέρα in this sense must have an adjective with it. Hermann's explanation, *moriar potius quam hunc diem exegerim*, according to which ἐξανύσασα stands for πρὶν ἐξανύσαι, is untenable.)

654. μῦθον: obj. of ἔχω. — φράσασθαι, *to receive into my mind, to recognize the truth of*.

659. ἀχάριστος ὀλοῖτο, *may he perish gracelessly or dismally*; without having any χάρις, *grace or favor*, shown him. Jason, the author of all this unhappiness, occurs suddenly to mind. — εἴτε πάρεστιν, *who can find it in his heart*. — καθαρὰν (unless indeed καθαρῶν) poetically joined to κλῆδα instead of φρενῶν: *undoing the bolt of a guileless heart*, disclosing frankly one's real character. — ἀνολέξαντα after εἴπω, justified by the infin. τιμῶν. — ἐμοὶ μὲν: opposition to others (ἄλλοις δέ) is implied.

663. Aegeus enters from the right, as coming from the harbor (682).

668. ὀμφαλον γῆς: a white stone in the nave of the Delphic temple was believed to mark the centre of the earth.

669. ὅπως γένοιτο: indirect for πῶς γένηται; GMT. § 88, N. 1.

675. κατ' ἀνδρα: H. 660 c. — συμβαλεῖν: expegetical infin.; 'words too wise for a man in respect of understanding them'; that is, *too wise for a man to understand*. Notice ἀνδρα = ἀνθρωπον.

676. μὲν (without δέ) is not unfrequent in questions. Cp. 1129.

677. ἐπεὶ τοι καί: this formula means *especially as*.

679. The scholiast gives as the current form of the oracle:—

ἀσκού τὸν προύχοντα πόδα, μέγα φέρτατε λαῶν,  
μὴ λύσῃς πρὶν γονὺν Ἀθηναίων ἀφικέσθαι.

(so, with slight variations, Plutarch and Apollodorus), and explains its meaning thus: ἀσκού οὖν τῆς γαστροῦς, πόδα δὲ τὸ μῦριον, παρῶσον ὡς ὁ ποδῶν τοῦ ἀσκού προέχει· λέγει οὖν οὗτι ἐχρησέ μοι μὴ συνελθεῖν ἑτέρα (ἐταῖρα, Elmsl.) πρὶν ἐπιβῆναι τῆς πατρίδος. Medea attempts no solution of the mystery.

682. ὥς τί χρῆζω: GMT. § 109, Note 4, (a). Exactly, *under the feeling of what need?* ὥς is not quite meaningless.

684. ὥς λέγουσι refers to εὐσεβέστατος. Of Pelops' other sons, Atreus and Thyestes at least were not εὐσεβεῖς at all.

688. Medea turns away as if to end the interview abruptly. Aegeus' attention is thus drawn to her sorrowful appearance.

689. *ἔδε, thus*: see on 50.

690. *Aegeus, I have*, etc.

694. *ἐφ' ἡμῶν*, not simply *besides me*, but *superceding me, in authority over me*. *γαμεῖν ἐπὶ τῷ* or *ἐπεγαμεῖν τῷ* is used of taking a second wife 'over the head,' as we might say, of some one, either the first wife or the children. Alc. 305, 372, Orest. 589, Herod. IV. 154.

695. *ἢ σου*, if right, must mean, *Is it possible that—?* (*Really in any way—?*) But it is not elsewhere used in questions implying surprise or incredulity as to a statement already made, but in those containing a suggestion of the speaker's, which he brings forward with more or less hesitation. Cp. 1308. Accordingly the conjecture *μή σου* (Weil) has much in its favor.

696. *πρὸ τοῦ*: H. 525 d; G. 143, 2.

698. *μέγαν ὃ ἔρωτα*, namely, *ἐρασθῆς*: (Enamored, say you?) *Yes, with a mighty passion* (ironical). *Why, he is faithless to his loved ones*. She next explains that this passion is ambition for rank.

699. *ἔρω* = *έάσθω*. 'Never mind him.' Soph. O. T. 669, *ὁ δ' οὐν ἔρω*.

703. *ἦν*: GMT. § 11, Note 6.

707. *ἐπῆνεσα*: see on 223.

708. *λόγῳ μὲν οὐχί, κ. τ. λ.*: *he pretends not to, but he is willing to be patient under the affliction*. This last with irony, as it were Jason's own hypocritical language. She means that he is secretly glad of it. So understood, the vulgate, which has caused some perplexity, seems to give good sense.

709. Suppliants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.

715. *ἁλβίος θάνατος*: that is, 'may you live happy till your death.'

717. *ἔδε*, as often, where *γάρ* would have been in place.

720. *θεῶν*: the gods are the guardians of suppliants; Medea, in saying *ἱκεῖα γίγνομαι* (710), had put herself under their protection.

722. *φροῦδός εἰμι*, *am helpless, undone, have utterly failed*. Cp. Heracl.

703. (Others, *am eager*; but there is no example of such a use of *φροῦδος*.)

724. *παράδομαι—δίκαιος ὢν*, *shall be justified in trying*. According to Greek views of the *jus gentium* it would be right for Aegeus to protect Medea if she fled of herself to him as a suppliant, but not to take her himself out of another's dominions.

725–728. These four lines seem to be a paraphrase of 723, 724, 729, 730, repeating a part of the thought in a diluted form. They seem to have been written as a substitute for them, by some one who thought the original expression obscure. Hence I have followed Kirchhoff in bracketing them.

Nauck rejects 723, 724, and 729, and places 730 after 726. — εὖ σε μὴ μεθεῖ: GMT. § 89, 1; H. 845. — τινι: dativus commodi.

729. ἀπαλλάσσειν πόδα: πόδα (or κῶλον, etc.) is often joined, for greater vividness, to intransitive verbs of motion (βαίνειν, περῶν, ἐπάσσειν, etc.) as a kind of cognate accusative (as it were, *walk a footstep*); especially common in Eurip.; Alc. 1153, Elec. 94, 1173, Hec. 53, 1071.

735 fig. Join τοῖτοισι ἄγουσιν ἐκ γαίης ἐμέ, *at the bidding of these, should they attempt to carry me off out of the country*. ἐμέ cannot depend on μεθεῖα, which would require a genit. The Mss. have μεθεῖς, which, if right, would be for μεθεῖης, a solitary instance of its kind; this shorter form (μεθεῖμεν, etc.) is common enough in plural, but not in singular. ἄγω of forcible abduction.

737 fig. are badly garbled in the Mss., which give ἐνέμοτος...καπικηρυκεύμασι οὐκ ἂν πίθοιο: this makes the passage merely a repetition of the first part of the sentence. But plainly λόγους δὲ stands in opposition to ὀρκίζουσι μὲν, and the meaning must have been, 'but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies' demands.' A single hint of the original text, καπικηρυκεύματα, is furnished by a scholium. I have written the passage, nearly with Nauck, so as to give the needed sense, without feeling at all sure that the words are Euripides'. — φῶλος: namely of my enemies.

739. τὰμά: nearly equivalent to ἐγώ. Cp. Andr. 235.

741. εἰξας = εἰδειξας ἐν λόγοις. (Porson.)

744 fig. Construe δακνέσθαι ἔχοντα, *to show that I have*: cp. 548. ἔχοντα (instead of ἔχοντι) agreeing with the omitted subject of the inf.; cp. on ἀνολέσαστα, 660. — τὸ σὸν, *thy interests*. — ἐξηγοῦ θεοῖς, *name properly dictate, go over beforehand* the gods I am to swear by. So ἐξαρχ' ἄρκων, Iph. T. 743, *administer the oath*.

747. συντιθεῖς, *together, comprehensively*; γίνεσθαι belongs with ὁμν. Cp. Hec. 1184; fragm. 658. Verse 748 occurs again, Iph. T. 738.

750. ἄλλος, *on the other hand*; Cp. on 296.

753. δ for τοῖτοισι δ. It might have been οἱ.

754. πάθοις = εὖχαι παθεῖν. Opt. of wishing in a question.

758. τυχεὺς δ' βούλομαι: δ either for ἐκείνων δ, cp. 753; or like τοσῶδε 259. — Aegeus here departs towards the left, as going to foreign parts.

759. πομπῆας: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys: Rhes. 216; Soph. Elec. 1395; Phil. 133; Aesch. Eum. 90; Il. ω, 182.

760 fig. The construction is πρῶταδ' αὖτε (ἐκείνα) ἂν ἐπινόων κατέχων σπεῖδεις (αὐτά). "Idem est ἐπινόων κατέχων quod ἐπιθυμίαν ἔχων." (Elmsley.) Cp. πόθον κατέχων, Phoen. 330.

763. δεδόκηται: the dramatists use the tenses δοκῆσω, etc., freely, especially in choral passages.

766. εἰς ὁδὸν βεβήκαμεν: that is, we are no longer wandering at random, see our course clearly before us.

768 fig. ἦ, *where*; καθ' ὃ μέρος. Schol. In the very matter, she means, which perplexed her most; see 386 fig. — ἐκείνομεν: as a ship in distress: cp. Aesch. Theb. 210. — λιμήν: so Andr. 891 Orestes is called a *haven*.

770 fig. πρυμνήτην πάλαν: the ancients moored their ships with the stern towards the shore. — μολόντες: see on 314. — ἄστυ, the lower town; πόλισμα, the acropolis.

773. δέχου, *expect*.

773, 779. These two verses come in very awkwardly after 777. They were plainly written as a substitute for it, not to follow it.

781. λυπεύσ' ἄν, Wecklein after Elmsley; the Mss. λυπούσα. The participle represents the optative. — The next line is suspected by many; cp. 1060.

785. μὴ φεύγειν depends on the idea of entreaty implied in δῶρα φέρωντας. Cp. Suppl. 285, γούνασιν...πίπνω...τάφον ἐξανίστασθαι, and Heracl. 345. This verse (lacking in a good Ms.) is also suspected.

790 fig. ἀπαλλάσσω, *dismiss*. — ἔμεγα: aor. as 223. Medea has now given up her former plan (375) of causing Jason's death. The idea which has all along been dimly present to her mind has now taken definite shape; she will take a more exquisite revenge by killing his children with his new wife, leaving him childless and without prospect of issue, to pass an old age of regret and remorse.

795. φόνον φεύγουσα: the place of the murder was accursed for the murderer; he was obliged to flee and seek expiatory rites (καθάρσις, ἄγνισμα) at the hands of some one at a distance, to be freed from blood-guiltiness (μύασμα, αἷμα).

798. The thought suddenly strikes her that her life must be rendered miserable by such a deed, but she dismisses it with *Never mind; what profits me my life* in any case? ἔγω: a formula of indifference or defiant resolution; cp. 819; Heracl. 455; Orest. 794; cp. also 699.

802. σὺν θεῷ, *with Heaven's help*; cp. 625.

814 fig. οὐκ ἔστιν, *it cannot be*. — πάσχουσιν after σοί: see on 660.

819. σὺν (i. e. ὁ ἐν) μέσῳ, *intervening*; 'all that you can say *meanwhile*.' Cp. Hel. 630; Or. 16; H. F. 94. (Or perhaps *between us*; 'the present discussion'; cp. Hel. 944; Elec. 797.)

820 fig. Addressed to the nurse, who has come out from the house. — πρὸς, *confidential matters*. — γενεῶταίς, the generalizing plural; she means herself. — γυνή τ' ἕψου: so as to sympathize with another woman.

824 fig. The first strophe and antistrophe celebrate the praises of Athens. After this apparent digression, the chorus returns to the matter in hand



with the thought, 'How can such a place harbor a criminal such as you will be,' and appeals again to Medea to desist from her design.

825 flg. θεῶν παῖδες: Erechtheus (or Erichthonius) was a son of Hephaestus and Gaea. — ἀπορρώτητον: so that the autochthonic race have always remained in possession. — The σοφία is thought of as a natural product of the country. — λαμπρότατον: the clear air of Attica was famous, and was thought to impart vivacity and grace.

834. Ἀρμονίαν must be subject to φνεῖσθαι, not object, for nine Muses could not bear one daughter. That the Muses were born in Attica, and that Harmonia was their mother, seems to be an invention of Euripides. Hesiod makes them daughters of Zeus and Mnemosyne, born in Pieria near Olympus.

835 flg. The text is in disorder. As it stands, the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is perhaps endurable, but hardly the double accus. with καταπνέουσαι (either χώρας or μετρίαις [αἵραις] would be required); moreover, we have (after rejecting αἶρας, impossible for metrical reasons) a gap of seven syllables, best placed with Kirchhoff after χώραν, — — — — — The lost words contained some equivalent to αἶρας.

844 flg. Loves which are the companions of wisdom are chaste and temperate loves as opposed to sensual passion, including the ἐρως ψυχῆς of the philosophers; see Eur. frag. 342. Such are παντοίας ἀρετῶν ξυνεργοί, that is, join with wisdom in producing every virtue.

846 flg. The order: πῶς οὖν ἡ πόλις ἱερῶν ποταμῶν ἢ χώρα πόμπιμος φιλῶν ἔξει σε..., etc. — ἱερῶν ποταμῶν: gen. of characteristic, H. 568. — φιλῶν πόμπιμος, *safely harboring its friends*, affording them a safe refuge. In this sense πόμπιμος ὁ δαίμων (the Dodonian Zeus), Phoen. 984. — τὰν οὐχ ὁσίων μετ' ἄλλων, *you the polluted among your fellow-men*.

854. πάντῃ σ' Nauck for πάντες. The repetition of σε is not surprising.

856 flg. φρενὸς...χαρὶ...καρδίᾳ τε: a curious enallage; *boldness either of mind or in your hand and heart*. — τέκνον (vocative), Nauck. But even thus the text is hardly sound.

861 flg. ἄδακρυν...φόνου, *keep tearless the lot of murder*, i. e. 'keep from weeping at the murder you are destined to commit.' The emphasis falls on ἄδακρυν = ὥστε ἄδακρυν εἶναι. μοῖρα φόνου in the same sense, Elec. 1290.

864. φοινίαν of the effect; 'stain your hand red.'

866 flg. καὶ γὰρ as at 314. — οὐτάν: οὐτοὶ ἄν.

871. ὑπεργάζομαι, a rare word, seems here to have the sense of ἐπουργέω.

872. διὰ λόγων ἀφικόμεν: H. 629 d. See on 1081.

876. ἡμῖν, of course, with συμφορώτατα. She gives him back his own arguments; see 563, 595; and so in the following sentences.

879. τί πᾶσχω; *what am I thinking of? what possesses me to act as I do?* Cp. 1049.

880. παῖδες: referring to 565. — χθόνα φεύγοντας: their banishment from Iolcus is meant. — ἡμᾶς: Jason and all the family; see 551–554.

884. σωφρονεῖν refers to 549.

887. συμπαράλινεν and the following infinitives are brought in as if ἦ... μετέχειν had preceded, instead of the impersonal ἦ... μετεῖναι. Hence, too, the accus. κηδεύουσιν. — παρεστάναι λέχα: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — νόμφην, κ. τ. λ.: construe ἦδεσθαι τε κηδεύουσιν (*tending*) νόμφην σέθεν.

889 fig. ἔσμεν οἷόν ἐσμεν: a depreciatory expression. Cp. 1011. Said in reference to 573 fig. — γυναῖκες is predicate nom., ‘in short, we are women.’ — κακοῖς: generalizing plural; *you were not therefore bound to imitate a bad example like myself.* She compliments him on his forbearance at their previous interview. — By νήπια she means blind, senseless invective.

892. παρίμεσθα, *I speak you fair, I crave your good-will.* παρίσθαι is used of one who by concessions and fair words *tries to win over* another. — φρονεῖν: infin. of the imperfect; GMT. § 15, 3.

896. διαλλάχθητε τῆς πρ. ἔχθρας, *make peace in renouncing your former enmity.* Since διαλλάσσομαι is strictly *effect a change in my relations*, it can, like any other compound of ἀλλάσσω, take the genitive. — The children, in answer to this summons, appear from the house accompanied by their guardian.

899 fig. οἱμοί... κεκρυμμένων: with admirable art the poet makes Medea’s grief overcome her in spite of the part she is acting, so as almost to betray her. Her tears burst forth at sight of the children, and these words escape her almost involuntarily. But, recovering herself, she goes on ἀπ’ οὗ τέκνα, κ. τ. λ., so as to lead Jason to understand τὰ κεκρυμμένα of the hidden future, and refer her emotion to natural anxiety for the children’s life.

904 fig. χρόνῳ, *at length.* — τήνδε, *as you see.*

906 fig. χλωρόν, *fresh.* Like our *green* (wood, fruit, etc.), it is opposed to dry, withered, without reference to color; so, finally, as applied to wine (Cycl. 67) or water (Phoen. 660) it can mean little else than *sparkling.* — προβαλὶ μᾶλλον = *προβαλὶ ὥστε μᾶλλον εἶναι.*

908. ἐκεῖνα, *your former conduct.*

909 fig. ὁργᾶς ποιέσθαι: periphrasis for ὀργίζεσθαι. — παρεμπολῶντος (αὐτοῦ): genitive absolute, instead of the dative with πόσει, simply for convenience of the verse. H. 791 d. Cp. Soph. Trach. 803.

912. νικῶσαν = κρείσσω. — ἀλλὰ τῷ χρόνῳ, *in time at any rate* (if not at once). For this use of ἀλλά, H. 863 a.

915. πολλὰν ἔθηκεν προμηθίαν, *has taken measures of great prudence.* — σὺν θεοῖς, as 802.

917. τὰ πρῶτα of persons of the highest rank, Or. 1248 and elsewhere.

920. τέλος, *period.* Just so Alc. 412, γήρως τέλος.

922. αὐτὴ as vocative; H. 680 a; G. § 148, N. 2.

928. εἰ θέσθαι περὶ τῆς is not Greek. The right expression (see Iph. T. 1003) is εἰ θέσθαι τὰ τῆς. περὶ has crept in from above, and before τῶνδε two syllables (—), containing the article, have fallen out.

928. ἐνὶ θαυρόναις ἔφη, *is by nature prone to tears.*

929. τέλεινα, *tenderly; poor woman.* This verse comes in rather abruptly here. The coherence is improved by placing 929–931 between 925 and 928.

931. οἴκτρος εἰ, *a compassionate anxiety (ein wehmüthiges Gefühl, Klotz) as to whether.* Cp. 184.

934. ἐνεί, κ. τ. λ.: the apodosis is 938 fig. — ἀποσπένδειν: a mild term.

938 fig. ἀπαίρομεν: the present in a future sense, like εἶμι. H. 699 a; GMT. § 10, 1, Notes 6 and 7. — ὅπως δὲ: H. 741; GMT. § 44, 1, N. 2.

942. ἀλλὰ as 912; *at any rate.* — πατρός: the genitive with αἰεῖσθαι (as if δεῖσθαι) is surprising; cp. 1154.

944 fig. πείσω σφε, *that I shall persuade her* (not *that she will persuade him*), as 946 shows. The following verse then means, 'if she is soft-hearted and susceptible to your blandishments like others of her sex.' Medea slyly flatters Jason's self-complacency; he prides himself on his influence with women. The Mss. continue 945 to Jason; that it belonged to Medea is seen from the scholia.

949. From 786. Elmsley and Kirchhoff reject it there and admit it here.

950. ἀλλὰ in abrupt transition. — ἔσον τάχος = ὡς τάχος = ὡς τάχιστα.

958. οὔτοι μὲμντά, *not to be despised*, with a double meaning. The reader should not fail to note the covert irony of many of Medea's phrases, as 952, 957.

962. ἡμᾶς, *me.* Jason's vanity is wounded at the thought that gifts can prevail more than his own influence.

965. μή μοι σέ: sc. λόγους λέγε. — λόγος: this proverb, as quoted Plat. Rep. 390, runs:—

δῶρα θεοῖς πείθει, δῶρ' αἰδοῖους βασιλῆας.

paraphrased, Ovid, Ars Amat. iii. 653, *munera, crede mihi, capiunt hominesque deosque.*

966 fig. The argument is: 'such finery befits a fortunate princess rather than an outcast like myself, and as for its value, I would give even my life to keep my children from banishment.' — δ θαῖμον, *Fortuna, the luck.* — ἐκεῖνα = τὰ ἐκεῖνης. — νέα τυράννη, *she is young—a princess.* —

φυγάς: that is, the remission of the penalty. ἀλλασσασθαι is *receive in exchange for, purchase at the price of* (less often *give in exchange*).

974. (τούτων) ὃν ἐφ' αὐτῶν: purposely ambiguous. The omitted antecedent depends on εὐάγγελοι. — The children here depart with their guardian-slave and Jason.

978 fig. ἀναδεσμῶν ἄταν, *the bane of the head-bands = the baneful head-bands*. — τὸν Ἄϊδα κόσμον, *funestum ornatum*. (Pflugk.)

985. νυμφοκομήσαι: namely, as bride of Hades; the same idea Iph. Aul. 461, Or. 1109.

989. ἐκπεφύκειται: as out of a snare in which the feet are entangled: cp. Aesch. Pers. 100. Three syllables (— — —) are lacking after this word.

992 fig. πᾶσιν—βιοτῇ: two datives, of the whole and part, instead of παίδων βιοτῇ. Cp. Hipp. 1274, ὦ μαινομένη καρδίᾳ...ἐφορμάσῃ, H. F. 179; Bacch. 619; Heracl. 63.

995. μόρας παροίχαι, *are at fault respecting your lot, fail to realize what awaits you; literally, have strayed beyond it*. (Not, 'how art thou fallen from thy high estate'.)

996. μεταστένομαι, *I pass to bewailing, I bewail in turn* (after having bewailed something else). Schol. μελίσταμαι δὲ καὶ ἐπὶ τῷ σὺν ἄλλοις. So μετακταλομαι, Hec. 211. In neither of these places can μετα- mean *too late* or *afterward*. Cp. μετερχομαι, 600.

1000. σοι: dat. of disadvantage.

1002. The παιδαγωγός, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him. — ἀφάνται: cp. the construction of ἀφίεναι here with that at 1155. Creon's consent had not yet been obtained (1156 fig.), but as the bride has promised to intercede, the servant thinks the matter certain.

1004. τάκειθεν, *so far as matters in that quarter are concerned*.

1006 fig. From 923 fig.

1009 fig. μὴν...ὅτι οἶδα, *do I, without knowing it, announce some mischance?* τύχη in a bad sense, as 1203. — εἶξα εὐάγγελος is *the credit of bringing good tidings*; see on 557.

1011. ἡγγελας οἱ ἡγγελας: cp. 889.

1013 fig. πολλῇ μ' ἀνάγκῃ, sc. θαυροποιεῖν. — ταῦτα γάρ, κ. τ. λ. The idea is, 'my own perverseness, under influence of the gods, has brought this about.' She is thinking of the sending of the fatal gifts, but the old man understands her impending banishment, and answers accordingly.

1015 fig. καὶ ταῦτα, *shalt return from banishment*. — πρὸς τάνυν, *through*

*thy children.* — κατέξω in double sense; *shall restore from banishment, and shall bring down to Hades.*

1018. θνητὸν ὄντα, *one who is mortal.*

1020. The attendant enters the house; the children remain. In the remarkable scene which follows, Medea is swayed now this way, now that, by conflicting emotions.

1021 fig. πόλις and δῶμα covertly allude to the lower world; so οἰκ. ἀέ with significance.

1026 fig. λάκτρα: not pleonastic, but = *match, marriage.* — λαμπάδας: to carry torches at the bridal festivities was the special duty of the mothers of the contracting parties.

1029. ἄλλως, *to no purpose.* — 1030 also in Troad. 755.

1035. ἡλιανόν: feminine, or neuter referring to the infin. clause? Probably the latter.

1039. ἄλλο σχῆμα βίου: ambiguous; the boys understand the splendid life in the palace; she means the life below.

1046 fig. τούτων with emphasis; 'by harming *them*,' not the guilty man himself. — δις τόσα: *twice as great as I inflict on him.*

1049. τί πάσχω; as 879. — γέλωτα: forgiveness of a wrong the Greeks considered no virtue, but a weakness.

1051. τῆς ἐμῆς κἀκῆς, κ. τ. λ.: genit. of exclamation, followed by the infinitive expressing astonishment; GMT. § 104. *Shame on my cowardice! To think that I should even have let slip soft words from my heart.*

1054 fig. θύμασιν: she speaks of the murder as of a sacrifice, and says, 'let him whose conscience forbids his presence, stay away.' The language is that of one warning the unholy away from a sacred act. — αὐτῷ μολήσα, sc. μὴ παρῆναι. — χεῖρα δ' οὐ διαφθερῶ, *manum non corruptam misercordia.* (Pfugk.) The idea is *enfeeble, destroy the force of*; so γνώμην διαφθεῖναι, *allow my resolution to waver*, Aesch. Ag. 932.

1056 fig. θυμῷ: Medea addresses her passion as it were another person. She falters again for an instant, but with a sudden revulsion of feeling bursts forth μὰ τοῦς, κ. τ. λ. — ἐκεῖ: in Athens.

1059 fig. With these words Medea's frenzy culminates; hereafter her mood is one of calm and unflinching resolution. — παρήσω: she persuades herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. — 1062, 1063, from 1240, 1241.

1064. πέπρακται: GMT. § 17, N. 6.

1069. προσαιπέν: this word means either to greet at meeting (895) or to bid farewell at parting; here the latter. The children reappear from the house.

1073. ἐκεῖ—ἐνθάδε: both with a double meaning.

1074. προσβολή: *embrace.* ἐν δὲ τῷ περιπτύσσεσθαι καὶ καταφιλεῖν ταῦτα λέγει. Schol. Cp. Suppl. 1139, προσβολαὶ προσώπων.

1077. οἷα = οἷα τε. So Kirchhoff. But the text is very uncertain.

1079. βουλευμάτων, *better judgment*. This sentiment Euripid. has repeated several times; as fragm. 838, ἀλλὰ, τόδ' ἤδη θεῖον ἀνθρώποις κακόν, ὅταν τις εἰδῇ τὰγαθόν, χρῆται δὲ μὴ. Cp. the well-known words of Ovid's Medea (Met. 7, 20), *video meliora proboque, deteriora sequor*.

1081. The children have again entered the house; Medea remains anxiously looking for further news. Meanwhile the chorus-leader recites the following verses, which are not a stasimon, but only an anapaestic passage separating the parts of the episode, like that at 357, but of unusual length. She prepares the way for the sentiments about children she expresses below (1090) by saying that she, in spite of her sex, has participated in philosophical speculations, since some women, though few, have intellectual culture (μοῦσα). A similar exordium, Alc. 962. — διὰ λεπτ. μύθων ἔμολον, *have engaged in subtler arguments*; cp. 872.

1087 fig. παῦρον γένος, *a small class*: supply ἐστίν. μίαν was ingeniously supplied by Elmsley, after Heracl. 327, παύρων μετ' ἄλλων. ἓνα γὰρ ἐν πολλοῖς ἴσως ἔβροις ἂν ὄσσι, κ. τ. λ. — τὸ γυναικῶν is added somewhat freely at the end; of *womankind* namely, referring to γένος.

1091. ἀπειροί, namely παιδοποιῖτας, as the next clause shows. A like sentiment, Alc. 880; the reverse, Ion 488.

1094 fig. δ' ἀπειροσύνην εἶτε, *through inexperience as to whether*. — οὐχὶ τυχόντες, *inasmuch as they have none* (children).

1101 fig. πρῶτον μὲν — τε: see on 126. — ὅπως θρέψωσι: GMT. § 45 and Note 8. — ὅπῃθεν λείψουσιν is an indirect question partaking of the nature of an object clause after an expression of care or anxiety; cp. GMT. § 45 Remark, and foot-note.

1103. ἐκ, *after*.

1105. τὸ π. λοίσθιον κακόν, *the crowning evil of all*.

1107. καὶ δὴ as 386.

1109. εἰ δὲ κυρήσῃ δαίμων οὗτος, *si tamen ea fortuna eveniat*. (Elmsley.)

1112 fig. λῦει = λυσίτελεῖ, as 566. — τήνδε λύπην is the grief of losing children by death, and the sense is: 'Why, for the sake of having children, should men incur such afflictions at the hands of the gods!'

1117. τάκειθεν for τὰ ἐκεῖ, from the influence of *καταδοκῶ*.

1123. λιποῦσα: that is, 'not leaving unused,' taking the first means of conveyance that offers. ναῖαν ἀπήνην: a circumlocution for *ship*, like νάϊον δχημα, Iph. T. 410.

1129. μὲν as in 676. — φρονεῖς ὀρθά, *are you in your right mind?*

1133. μὴ σπέρχου, *don't be excited*. — φίλος: nomin. for vocative.

1140. ἱσπεῖσθαι = σπονδαῖς διαλελυκέναι.

1141. ὁ μὲν τις: H. 525 a, fine print. τις shows that ὁ μὲν does not refer to any particular person.

1143. *στῆγας γυναικῶν* (accus. of place whither), the *γυναικῶν* or women's apartment. It was unusual for a man to enter this, but the joy of the moment excused this infraction.

1144. *θαυμάζομεν*, *look up to*. (Elmsley.)

1150. *ὄργας ἀφῆρας*: 456 and note.

1151 fig. *οὐ μὴ δυσμενῆς ἔσται...παύσει δὲ...καὶ στρέψας*, κ. τ. λ., *be not wrathful...but cease...and turn*, etc. GMT. § 89, 2 and Note 1, where similar examples. The futures express a command, and are probably interrogative, *οὐ* going with all of them, *μὴ* only with *ἔσται*. Otherwise Goodwin, l. c. Rem. 1.

1153. *οὐσπερ ἄν, sc. νομίζῃ*.

1154 fig. *παραιτήσαι: παραιτῆσθαι πατρός* is less anomalous than *αἰτῆσθαι πατρός*, 942, but both are singular. — *ἐμὴν χάριν* adverbial, *for my sake*.

1158 fig. *ἀπεῖναι*: the boys returning home with their attendant, Jason going elsewhere. — *ἡμπέσχετο*: aor. (H. 438, 5); the form *ἡμπέσχετο*, with double augment, is very doubtful.

1162. *εἰκώ* (gen. *εἰκῶν*, Hel. 77), collateral form of *εἰκών*.

1165 fig. *πολλὰ πολλάκις*, *often and again*. — *τένοντ' ἐς ὀρθόν*: *τένων* is certainly the *foot* (properly the *sineu* of the heel), as Bacch. 938, and *ὀρθός* seems to mean *raised on tiptoe*. She stands on tiptoe and looks over her shoulder to survey the fall of the robe.

1167. *τοῖνθένδε, deinde*. Strictly an appositive; *as the next thing in order*.

1169 fig. *φθάνα* with a participle as usual, but followed by *μὴ πεσεῖν* (instead of the more regular *πρὶν πεσεῖν*), since it implies *prevention*, a negative idea. GMT. § 95, 2 (c); H. 838. *Scarcely does she throw herself...in time to avoid falling*, etc.

1172. *Πανὸς ὄργας*. Such a sudden and unaccountable feeling of terror as sometimes comes over one in deep forests and lonely mountain glades the Greeks believed to be sent by Pan, and thence any apparently causeless fright or *panic* (*πανικὸν δέσμα*), even in battle, as well as sudden madness and epileptic fits, were thought to come from him. A like crazing influence over the mind was ascribed to other deities, Dionysus, Hecate, Cybele. In such cases it was proper that the divine presence be recognized by an *ὀλουγὴ* or *prayerful ejaculation*, a peculiar cry of the women, expressive of religious fervor and joy, and used on divers sacred occasions.

1173 fig. *πρὶν γέ, till at length*. — *ὀμμάτων ἀπὸ κόρας στρέφουσιν*: i. e. *ἀποστρέφουσιν κόρας ὀμμάτων*. Tmesis.

1176. *ἀντίμολπον*, in a different strain from, governs *ὀλολυγῆ*. Cp. Alc. 922, *ὑμεναίων γῶος ἀντίπαλος*.

1181 fig. ἡδε...ἤπειτο shows how long it was that the princess lay in her swoon. *Already a swift walker, at a brisk pace (ἀνέλκων κῶλον), would have been reaching the goal of a course six plethra long* (that is, would have walked a stadium), *when she*, etc. The transcribers strangely misunderstood and garbled this passage. The reading in the text is Porson's, after corrections of Reiske and Musgrave. But even this is hardly sound; ἀνέλκων, in this connection, for ἀνακουφίζων, ἐξαίρων, is odd, and as all the Mss. have the acc. ἐκπλεθρον agreeing with κῶλον, it seems likely that κῶλον (as Aesch. Agam. 344) meant one side of a double race-course, and that ἀνέλκων has replaced some other participle, with the idea of *passing over*; perhaps ἀνέρπων or ἀνελθών (Weil ἀνελθών).

1183. ἐξ as in the expressions ἐξ εἰρήνης πολεμεῖν, ἐκ δακρύων γελᾶν, etc. Transl. *from this condition of*, or *after remaining with*. — ἀναύδου with ἔμματος by a kind of Zeugma. Elmsl. compares τυφλὴν χεῖρα, Ph. 1699, τυφλῷ ποδί, Hec. 1050.

1193. By σύνδεσμα are meant *clasps* of some sort (cp. Bacch. 697), by which the head-dress was fastened on, and 'the gold held the clasps' means simply that the golden clasps would not give way.

1196. κάρτα δυσμαθὴς ἰδεῖν, *very hard to recognize at sight*.

1197. δῆλος: see on 61. — κατὰστασις, *expression*, strictly *settled condition*.

1200. πτεῖκινεν δάκρυ·πίσσα. Hesych.

1204. τύχην...διδάσκαλον: i. e. we learned caution from the recent calamity.

1209. γέροντα is used adjectively. γέρον τύμβος, of an old man ripe for the grave, occurs again Heracl. 166.

1216. ἡ δ' ἀντελίζυτο: of course only in appearance, by the adhesion of the robes; it does not imply, as the Schol. thought, that she was still alive. — πρὸς βίαν ἄγοι, *struggled violently*.

1218. ἀπέστη, *desisted*.

1221. ποθανὴ δακρύοισι: a misfortune *welcome to tears* is boldly put for one which calls for, or excites a desire for tears. (The meaning to be *mourned for*, which Liddell and Scott, 6th ed., assign to ποθεῖς here, it cannot possibly have.)

1222. The sense: 'your situation I will not speak of.'

1224 fig. The messenger closes with some rather cynical reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to εὐδαιμονία, are guilty of most serious deceit. — οὐ νῦν πρῶτον: cp. 293, 446.

1227. ζημίαν: they deserve punishment, he means, for misguiding the multitude. Many write μωρίαν on conjecture.

1228 fig. He distinguishes between εὐδαιμονία, complete happiness un-



alloyed with misery, and *εὐτυχία*, mere good luck for the time being. — The messenger now departs.

1236 fig. *τοῦργον*: subject of *δέδοκται* and explained by the inf. *ἀφορμ.* and *ἐκδοῦναι* as appositives. — *κτανόσῃ—ἀγούσαν*: the nearer conforms itself to *μοι*, the latter falls back into the accus.

1240. *πάντως*, in any case. Even if she spared them, they would be killed as instrumental in causing the death of the princess and Creon.

1243. *μὴ πρόσσεν*: *μὴ οὐ* (which Elmsley restored) would be in place here, but is not necessary; see GMT. § 95, 2, Note 2, last part.

1245. *βαλβίδα*: the deed is to be the beginning of a long career of wretchedness, which she likens to a race. — *λυπηράν* goes in thought rather with *βίον*; see note on *καθαράν*, 660.

1250. *τε—ἐί*: H. 855 b. — Medea enters the house.

1251 fig. The text of this ode is corrupt in several places, though its tenor is plain. The chorus calls, as a last resort, on the gods to prevent the impending crime; on the Sun, Medea's and the children's ancestor, and the Earth, who will be polluted by the blood; deplores then the murderous frenzy which can bring nothing but evil in its train.

1252 fig. *Ἄδλιος* has not often *ᾶ*, but a clear case seems to be Soph. Trach. 835. — *κατ'ἔσε'* *ἔσε'*: as *ὕπαικουσιν ἄκουσον*, Alc. 400, and several other examples. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies, of course, 'prevent her.'

1255 fig. The Mss. *οἱ γὰρ ἀπὸ* against metre; *ἀπὸ* has crowded out some trochaic word beginning with a consonant. — *ἔβλασεν*: who? Medea, as it stands. But it is the boys' divine origin that the chorus is thinking of, not Medea's, who is referred to in the next line as *ἀνέρες*. So, too, the Scholiast; *ἔβλασεν ἀντὶ τοῦ ἐβλάστησαν, ἔφυσαν. ἐπεὶ ἡ Μηδεία μὲν ἐκγονοῖς Ἑλλίου, οὗτοι δὲ ἐκ Μηδείας*. It is likely that the lacuna contained a word designating the children. Wecklein writes *σπέρμα*; it might be a neut. plural. — *θεοῦ*, κ. τ. λ., *there is fear that a god's blood* (in the boys' veins) *be shed by human hands*. The Mss. *αἵματι*, giving neither sense nor metre; *-τι* is a trace of some lost word; Wecklein *πέδοι*. Perhaps *αἷμ' ἐπὶ γῆ*.

1259 fig. *ἔξ' οἴκων*, κ. τ. λ., *expel from the house the demon of vengeance, bloodthirsty, driven hither and thither by the Furies*. Not Medea herself, but rather her guiding genius is meant. I have written nearly with Weil; the Mss. reading violates the metre, and affords no dependence for the last two words. — *ἀλάστορον*: from nom. *ἀλάστορος*, another form for *δλᾶστωρ*.

1261. *μόχθος τέκνων*, the toil expended on the children.

1267. *ἀμείβεται* as it stands must be rendered *comes in turn, ensues*. But the metre betrays a gap of two short syllables.

1268 fig. Obscure and corrupt. The most that can be made of it is : *grievous to mortals is the stain of kindred blood* (ὁμογενὴ μιάσμ.) *abroad in the land, recoiling from the divine hand* (θεόθεν πύκνοντα) *as corresponding woes* (συνφδὰ ἄχη) *upon the house of the murderers* (αὐτοφόνταις ἐπὶ δόμοις). *συνφδὰ*, sc. τοῖς μιάσμασιν ; *commensurate* with the guilt.

1271. The voices of the boys are heard behind the scene. The two verses οἱμοὶ...ἀλλόμεσθα γάρ come in the Mss. before 1273. But the antistrophe shows that two trimeters are wanting after 1274, and it seems best (as Seidler first proposed) to insert these, and supply their place above with some exclamation (as αἰαῖ) standing *extra metrum*. The falling out of this word occasioned the transposition.

1275 fig. ἀρήξαι : ἀρήγω construed like ἀμύνω, as Tro. 776, παῖδι τ' οὐ δύναίμεθ' ἄν θάνατον ἀρήξαι, and Heracl. 840. — δοκεῖ μοι, *I have a mind*. But, with a timidity characteristic of the chorus, they do not venture after all. So Aesch. Ag. 1346 the chorus, in a similar situation, talk of coming to the rescue, but do not do it. Cp. Hipp. 782.

1278. ἀρκύνω ξίφους : a like figure, H. F. 729, βρόχοισι δ' ἀρκύνω...ξίφη-φόροισι.

1279. ἦσθα : see on ἦν, 703.

1281. τέκνων ἄροστον (*segetem liberorum*, Pflugk) periphrasis for τέκνα. — αὐτόχειρι μοῖρα, *a death inflicted by thine own hands*, like αὐτόχειρι σφαγῇ, Orest. 947.

1284. Ino, daughter of Cadmus, wife of Athamas, had incurred Hera's anger by caring for the infant Dionysus, whence she and her husband were visited with madness. The commoner form of the story is that Athamas slew one of their children, Learchus, and would have slain the other, Melicertes, but that Ino fled from him and leaped into the sea with the infant in her arms. But Euripides has here followed another account, not elsewhere found, which makes Ino kill both children in her frenzy, and then throw herself into the sea in despair. The gods took pity on Ino and she became a sea-goddess under the name of Leucothea ; Odyss. ε, 333.

1286. φόνω is dat. of cause.

1288. ἄκτῆς : the Molurian rock near Megara. — ὑπερτείνασα πόδα : namely in the act of stepping off into the sea.

1290. δεινόν : that is, that can be called terrible in comparison with these crimes.

1293. Jason comes in breathless haste to save his children from the vengeance of the Corinthians.

1296 fig. νιν—σφε : the repetition of the pronoun after so short an interval is singular. But as δεῖ can take an accus. even without an infinitive (as δεῖ με τοῦτου), it is possible that νιν was felt to belong so closely to δεῖ as to justify another subject for the infinitive, somewhat as in Paley's ren-

dering, "it is needful for her that she..." — πτηνόν, on wings. — εἰ μὴ θάσσει, if she means to escape paying; GMT. § 49, 1, Note 3.

1300. αὐτή: "plane hic otiosum et supervacaneum vocabulum." Hermann. Not so; the sense is, 'does she who killed others expect to escape death herself?'

1301. ἀλλὰ—γάρ: not as 252, 1085, but ἀλλὰ introduces ἐρξουσι below; cp. 1067, 1344.

1302 flg. (οἷοι) οὕς (κακῶς) ἔβρασεν ἐρξουσιν κακῶς. — ἐκσῶσαι: GMT. § 97, Note 1, latter part.

1304 flg. μοι: dat. incommodi of the person remotely interested, as in 273. With δράσωσι understand αὐτοὺς. — οἱ προσήκοντες γένει: sc. Κρέοντι. — μητρῶον, committed by their mother. — ἐκπράσσοντες φόνον = ἐκπρ. φόνου δίκην.

1309. παῖδες—σέθεν together. σέθεν is similarly placed, Suppl. 133; Phoen. 1213, 1588.

1310. τί λέξεις; (GMT. § 25, 1, Note 6, last part), what do you mean? The future as if the speaker did not comprehend the whole calamity and expected some further account.

1311. ὡς οὐκ' ἐν δυντων: on the construction GMT. § 113, Note 10 (b). — φρόνιζε, consider solemnly, take it to heart.

1314 flg. Addressed to the slaves within, who alone can undo the fastenings. Cp. Or. 1561; H. F. 332; Hipp. 808; I. T. 1304 (τοῖς ἐνδον λέγω). — διπλοῦν κακόν: the corpses and the murderess. — In τὴν δὲ τίσσωμαι there is an abrupt change of construction; we should expect τὴν δὲ κτείνεσαν, ἢν τίσσωμαι φόνον.

1317. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis), bearing the bodies of the boys. — ἀναμοχλεύεις: so Heracles (H. F. 999) σκάπτει, μοχλεύει θύρετρα, not, however, on the stage. That Jason actually uses a lever is hardly to be thought; probably the word is applied metaphorically to his efforts to lift the door off its hinges. But the phrase excited the ridicule of Aristophanes, Clouds 1397.

1322. ἔρυσμα χερός, protection against the hand.

1323. μέγιστον ἐχθίστη: strengthened superlative; cp. πλείστον ἡδίστην, Alc. 790.

1329. φρονῶν: participle of the imperfect; GMT. § 16, 2.

1333. τῶν σῶν...θεοί, an avenging demon which haunted thy family the gods have hurled upon me. This refers back to τὴν φρονῶ, 1329. The sense of the whole is, 'Now I realize what I did not realize before; an ancestral curse which rested on thy family has passed over upon me.' The idea of the ἀλάστωρ, so prominent in Greek tragedy, had its roots in the popular belief. It is a demon of vengeance, which ceaselessly haunts its victims,

and passes from generation to generation perpetuating crime and misery. So here the *δλῶτωρ* spoken of (the evil genius which actuates Medea) is the personification of an ancient curse clinging to Medea's family; it had wreaked itself on that family in the murder of Apsyrtus, and now on Jason in the murder of his children. (The reading *τῶν σὼν ἄλ.* is due to Wecklein, who, however, interprets it wrongly 'the demon that *avenged* thy kindred.' But *δλῶτωρ τινός* is, in good writers, never the demon which *avenges* one, but that which *haunts* one.)

1334. *παράστιον* heightens the guilt. He had fled to the *ἑστία* as a suppliant. Eurip. adopts the account, also followed by Sophocles in the *Κολχίδες*, that Apsyrtus was murdered at home. The common story is that he accompanied Medea and Jason in their flight, and was slain on the way.

1337. *ἀνδρὶ τῷδε*, (*huic homini*) *me*.

1340. *ῶν*: the plural idea, *Ἑλληνίδων γυναικῶν*, is involved in the preceding.

1342. *Τυρσηνίδος*: either *Italian* (the Etruscans being to Eurip. the representative people of Italy), or because she lived at the entrance to the Tuscan sea. Cp. 1359.

1344. *ἀλλά* introduces *ἔρρε*. See on 1301.

1347. *πάρα* = *πάρεστι*; cp. 443.

1348 fig. Observe *οὔτε*—*οὐ* correlated. — *προσπαύειν*: see on 1069.

1351. *ἔξτενα*: the aor. refers to the present moment, the idea being, *I should undertake to make a long speech* (which, however, I do not), whereas *ἔξτεινον* would mean rather, *I should now be making a long speech*. GMT. § 49, 2, Note 5; H. 746 a, last part. Cp. v. 425.

1357. *ἀτιμον*: *ἀτιμώρητον* (Schol.), *unavenged*, a meaning which the word has Hipp. 1417, Aesch. Ag. 1279. It takes the emphasis; 'Creon was not going to banish me *without my having my revenge*.' *ἀτιμος* gets this meaning naturally; it is, *without satisfaction, deprived of one's due*, since vengeance was a *τιμή* or *natural right*.

1359 fig. *ἔκεισεν*, *has fixed her habitation in*, so dwells in. — *ὡς χρή*, '*comme il faut*,' *finely*.

1362. *λύα* (566) *ἄλγος*, *grief profits me*; i. e. *I can afford to grieve*.

1364. *νόσος*, *morbid passion*.

1366. *σοί*: in sense with *ὕβρις* as well as *γάμοι*.

1367. *γε* belongs to *λέχους*: an enclitic (or *μέν, δέ*) often separates *γε* from its word.

1371. *εἰσὶν* answers *οὐκέρ' εἰσὶ* of the previous verse. 'They live as ruthless avengers to haunt thee.' *μιάστωρ* (*polluter*) is either (1) a guilt-stained wretch whose contact defiles others, or (2) the ghost of a murdered man haunting the murderer, and producing *μιασμα*, blood-guiltiness.

Here and Aesch. Eum. 177 it has the latter sense. Hence σὺ κάρη, because their blood is upon Jason's head.

1374. στίγαι, *abhor me* if you will; referring to the word ἀπόπτυστον above. — βάζειν here means *conversation, society*.

1375. ῥήδιοι δ' ἀπαλλαγαί. Medea wishes him to leave her (this is implied in 1374), that she may accomplish undisturbed the burial of her children before setting out for Athens. He says, *riddance is easy*, i. e. to be had on easy terms. She scornfully asks 'how?' affecting to be anxious to comply. (Yet we fail to see how Jason's presence is any hindrance to Medea, for she is mistress of the situation, and can proceed in her dragon-car at any moment to bury the bodies. But to take ἀπαλλαγαί, with Paley, to mean *divorce* does not help the matter.)

1379. The most famous Corinthian temple of Hera ἀκρα (goddess of the heights) was at the end of the Heraean promontory in the Corinthian gulf, distant from the city several miles in a straight line across the bay. Elmsley and most others have supposed that temple to be meant here. But the local tradition represented the children as buried in the city itself; at least their monument (μῆμα) stood there, near the street leading toward Sicyon. And we know that in the same quarter, on a spur of the Acrocorinthus, there was a temple of Hera βουναί. Now as βουναί and ἀκρα seem to be equivalent terms, it is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the τέμενος of which the children's graves were. This view is confirmed by the Schol. on this passage, who says that the temple here mentioned was situated on the Acrocorinthus. See E. Curtius, Peloponnesus, Vol. II. p. 533.

1380. ὡς μή τις, κ. τ. λ. The sacredness of the place would insure this.

1382. ἰορτήν καὶ τέλη: see Introduction, § 18.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the grand-daughter of a god. As to Jason's death, see the first Hypothesis. The Schol. knows another account, according to which Jason had hung up the ship's gunwale in the temple of Hera, and this fell down and crushed him. See also Neophron, frag. 3, Appendix.

1389 flg. ἀλλὰ σέ (not ἀλλά σε), with emphasis on the pronoun. — Ἐρινὺς τέκνων: the Erinyes of a particular person is often spoken of as avenging his death. — φονία, i. e. requiting murder with murder.

1396. οὐπω θρηνηίς: the sense is, 'You do not yet know what grief is. Wait till you are old.' (Paley.) He will then feel what it is to be childless. — καὶ γῆρας, age *in addition* to your present afflictions.

1400. προσπύξασθαι (here = *kiss*, cp. Phoen. 1671), infin. of purpose added epexegetically.

1401. *προσαυδῆς*: see on 1069. This verb is regularly used of farewell words spoken to the dead, — a Greek custom. — *ἀσπάζει*: of a parting salutation, as Tro. 1276.

1408. *ὁπόσον* refers to the whole of the next line. 'I do at least what I can, I lament...'

1413. *φύσας*: the participle contains the leading idea, as often. *Would that I had never begotten them, to see them*, etc. — *ὀφελον*: augmentless also Aesch. Pers. 915.

1416 fig. These seem to have been stock verses of Euripides, for they conclude not only this play, but also the *Alcestis*, *Andromache*, *Bacchae*, and *Helena*. On this Hermann (Bacch. 1388) says: "Qui factum sit ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, quum actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur." Others have thought that such endings were added by the actors. Wecklein points out that 1417 fig. do not apply to the *Medea*.

## CHIEF DEVIATIONS

## FROM THE BEST MANUSCRIPTS.

THE following list includes only cases in which the reading adopted in the text is found in *no* manuscript of the 1st class (see Intr. § 8). Before the colon stands the adopted reading, after it the reading of the 1st class Mss., minor variants neglected. Where the former is derived from Mss. of the 2d class it is marked 2; where from the scholia, S; otherwise it stands by conjecture only. Smaller corrections are omitted.

107 ἀράξει 2 : ἀράξει. — 140 τὸν : ὁ. — 149 ἀχάν : λαχάν. — 150 ἀπλάτου : ἀπλάστου. — 159 δυρομένα : ὀδυρομένα. — 182 σπεύσασα : σπεῦσαι. — 228 γιγνώσκεις : γιγνώσκειν. — 234 τοῦτ' ἐτ' : τοῦτ' (τοῦδ' ἐτ' 2). — 253 πόλις θ' ἡδ' 2 : πόλις ἡδ' and γὰρ πόλις ἡδ'. — 259 τοσώνδε δ' ἐκ : τοσοῦτον δέ. — 261 δίκην : δίκη. — 262 ἡ τ' : ἦν τ'. — 273 σαυτῇ : αὐτῇ. — 317 βουλευῆς : βουλεύσης. — 323 μερεῖς 2 : μένης. — 415 στρέψουσι : στρέφουσι. — 445 ἐπανεόστα : ἐπέστη and ἀνέστη. — 491 συγγνώστ' ἂν 2 : συγγνωστὸν. — 494 θέσμ' : θέσμι'. — 550-ἡσυχος 2 : ἡσύχως. — 594 βασιλέων : βασιλείας. — 599 κλῖζοι 2 : κλίζει. — 648 δώματα : δῶμα. — 647 οἰκτρότατον : οἰκτροτάτων. — 654 μῦθον : μύθων. — 656 ᾤκτισεν : ᾤκτειρε. — 703 συγγνώστ' ἄγαν ἔρ' : συγνωστὰ γὰρ. — 721 ὦν : ὦν μ'. — 736 μεθεῖ' : μεθῆς (μεθεῖς). — 737 ἀνώμοτος : ἐνώμοτος. — 738 κάπικηρυκεύματα S : κάπικηρυκεύμασι. — 739 τάχ' ἂν πίθοι σε : οὐκ ἂν πίθοιο. — 752 ἡλλου θ' ἀγρὸν σέβας marginal gloss : λαμπρὸν θ' ἡλλου φάος. — 781 λιποῦσ' ἂν : λιπούσα. — 817 λέξης : λέξεις. — 835 ροάς : ροαῖς. — 847 ἡ πόλις ἡ φίλων : ἡ φίλων ἡ πόλις. — 852 αἶρει : αἶρῃ. — 854 πάντη σ' : πάντες. — 855 τέκνα φονεύσης : τέκνα μὴ φονεύσης. — 857 τέκνον : τέκνων. — 860 δμῖα 2 : δμια. — 864 χέρα φοινίαν : χεῖρα φοινίαν. — 867 οὐτὰν : οὐκ ἂν. — 905 τέρευναν : τερεῖνῃν. — 926 τῶνδε θήσομαι πέρι : τῶνδ' ἐγὼ θήσομαι πέρι, τῶνδε νῦν θήσω πέρι. — 945 to Med. S : Mss. to Jas. — 978 ἀναδεσμῶν : ἀναδέσμων. — 983 πέπλον : πέπλων. — 984 χρυσότευκτον τε : χρυσεότευκτον. — 992 δλεθρον βιοτᾶ S : δλέθριον βιοτᾶν. — 1005 ἐα to Paed. : Mss. to Med. — 1012 δῆ : δέ. — 1015 κάτει : κρατεῖς. — 1054 θύμασιν S and 2 : δώμασιν. — 1077 οἷα πρὸς : οἷα τε πρὸς. — 1087 παῦρον δέ γένος μίαν : παῦρον δέ δῆ (δέ τι 2) γένος. — 1089 οὐκ : οὐκ. — 1099 ἐσορῶ 2 : ὀρῶ. — 1121 παρανόμως ἐιργασμένην 2 : παρανόμως τ' ἐιργασμένην. — 1130 ἐστίαν 2 : οἰκίαν. — 1139 οἰκῶν S : ὤτων. — 1181 ἐκπλέθρου : ἐκπλεθρον. — 1182 ἂν ἤπτετο :

*ἀνθήπτετο.* — 1189 *λευκήν* : *λεπτήν*. — 1205 *προσπίτνει* 2 : *προσπίπτει*. —  
 1221 *δακρύοισι* S and 2 : *δακρύουσι*. — 1252 *φουίαν* : *φονίαν*. — 1255 γὰρ...  
*χρ.* : γὰρ ἀπὸ χρ. — 1256 *αἷμα* S : *αἷματι*. — 1259 *φονῶντ'* ἀλαίοντ' Ἑρινύων  
*ὑπ'* ἀλάστορον : *φονίαν* τάλανάν τ' Ἑρινὺν ὑπ' ἀλαστόρων. — 1262 *μάταν* ἄρα :  
*ἄρα μάταν*. — 1280 *ὄν* : *ὤν*. — 1283 *χέρα* : *χεῖρα*. — 1295 τοῖσδ' ἔτ' : τοῖσδέ γ'.  
 — 1333 *τῶν ὅων* : τὸν σόν. — 1356 οὐδ'—οὐδέ' : οὐθ'—οὐθ'. — 1357 *ἄτιμον* S :  
*ἀνατεί*. — 1371 *ὥμοι* : *ὥμοι* and *οἰμοι*. — 1374 *στύγει* : *στυγεῖ*. — 1398 *ἐκανες* :  
*ἐκτανες*. — 1409 *κάπιθεάζω* : *κάπιθοάζω*. — 1413 *ὀφελον* : *ὠφελον*.



## METRES OF THE LYRICAL PARTS.

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FIVE kinds are used in this play.



1. **Dactylo-epitritic** (or *Doric*) strophes are composed of the following elements (*series* or *cola*):

- (1)  $\overset{'}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$  Dactylic tripod, with spondee in 3d place.  
 (2)  $\text{—} \text{—} \text{—} \text{—}$  Second epitrite (trochee and spondee).

Either of these may be catalectic; so arise:


- (3)  $\overset{'}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$   
 (4)  $\text{—} \text{—} \text{—}$

These elements are combined in various ways, mostly two or three uniting to form a verse. Forms (1) and (2) may shorten the last syllable in caesura, even in the middle of a verse. An anacrusis may be prefixed to any verse. Sometimes, especially at the end of the strophe, other dactylic and trochaic series are employed. The movement is in common ( $\frac{4}{4}$ ) time; the trochee being .

2. **Logaoedic** strophes; see Hadl. 916. They unite dactyls and trochees in the same series (colon). Pure trochaic (or iambic) series may be used with the logaoedic. They move in triple ( $\frac{3}{4}$ ) time; the dactyls being *cyclic* () and the spondees *irrational* (.

3. **Dactylo-trochaic** strophes consist of dactyls and trochees (or iambs) in *separate series*. A dactylic and a trochaic series may, however, unite to form one verse (Hadl. 909 n. o. p.). A spondee standing for the last dactyl of a series may shorten its final syllable even in the middle of a verse. The movement is in triple time, with cyclic dactyls and irrational spondees.

4. **Dactylic verse**; H. 908. Common ( $\frac{4}{4}$ ) time.

5. **Dochmii**; see H. 928. Their rhythm is broken,  $\frac{3}{4}$  alternating with  $\frac{3}{8}$ ;  etc.

In the following schemes the foot-ictus is marked with  $\cdot$ , the first ictus of each series (colon) with  $'$ . The sign  $\text{—}$  denotes a *triseme* long syllable ( $\text{—}$ ),  $\text{—}$  a *tetraseme* ( $\text{—}$ ).

PARODOS.

PROÖDE (131-138).

Dactylic, with anapaestic introduction.

— — — — —

— — — — —

— — — — —  
— — — — —  
— — — — —  
— — — — —

These four *cola* form one long verse or *hypermeter*.

— — — — — Iambic close ; sync. tetrap. hypercat.

STROPHE AND ANTISTROPHE (148-159 = 173-184).

Logaoedic, with anapaestic introduction.

— — — — —

— — — — —

— — — — —

— — — — —  
— — — — —  
— — — — —

Brachycat. tetrapodies (Glyconics) with anacruses. Only seemingly tripodies.

— — — — — Brachycat. tripod with anacr.

— — — — — Troch.

— — — — —

— — — — —

— — — — — On the responsion cp. H. 921 a.

— — — — — Syncopated trochaic tetrap.

— — — — — On the next to the last syll. see H. 916 c.



SECOND STASIMON.

**1ST STROPHE AND ANTISTROPHE (627-634 = 635-642).**

**Dactylo-epitritic.**

$\frac{1}{2} \cup \dots \cup \frac{1}{n} = \frac{1}{2} \cup \dots \cup \frac{1}{n}$

**Troch. trip. as close.**

## 2D STROPHE AND ANTISTROPHE (643-652 = 653-662).

**Logaoedic.**

$\underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}}$   
 $\underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}}$   
 $\underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}}$   
 $\underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}}$   
 $\underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}}$   
 $\underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}}$   
 $\underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}} \quad \underline{\text{I}}$

Two cola : pentap.  
 + tetrap.  $\alpha\chi\epsilon\omega$   
 and  $\pi\alpha\theta\epsilon\omega$  by  
 synizesis.

Pentap. + tetrap.

THIRD STASIMON.

**1ST STROPHE AND ANTISTROPHE (824-834 = 835-845).**

**Dactylo-epitritic.**

[illegible]

## 132 METRES OF THE LYRICAL PARTS.

### 2D STROPHE AND ANTISTROPHE (846-855 = 856-865).

#### Logaoedic.

- / ~ ~ ~ ~ ~  
 / ~ ~ ~ ~ ~ Tripodies and brachycat. tetrapodies, ending with a  
 / ~ ~ ~ ~ ~ dipody (Adonic).  
 - / ~ ~ ~ ~ ~  
 - / ~ ~ ~ ~ ~  
 - / ~ ~ ~ ~ ~  
 - / ~ ~ ~ ~ ~  
 - / ~ ~ ~ ~ ~  
 - / ~ ~ ~ ~ ~  
 - / ~ ~ ~ ~ ~  
 / ~ ~ ~ ~ ~

### FOURTH STASIMON.

#### 1ST STROPHE AND ANTISTROPHE (976-982 = 983-989).

#### Dactylo-epitritic.

- / ~ ~ ~ ~ ~ - / ~ ~ ~ ~ ~  
 / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~  
 / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~  
 / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~  
 / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~ Spondee for dact. in 1st place; an  
 / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~ unusual license.  
 / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~ Trochaic tripody as close.

#### 2D STROPHE AND ANTISTROPHE (990-995 = 996-1001).

#### Dactylo-trochaic.

- / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~ Dact. trip. (w. anacr.) +  
 / ~ ~ ~ ~ ~ troch. tetrap. brachycat.  
 - / ~ ~ ~ ~ ~ / ~ ~ ~ ~ ~ Dact. tetrap. double anacr.  
 - / ~ ~ ~ ~ ~ + dact. trip. cat. [cat.  
 - / ~ ~ ~ ~ ~ Iamb. hexap. syncop. and

FIFTH STASIMON.

1ST STROPHE AND ANTISTROPHE (1251-1260 = 1261-1270).

Dochmii.

— ' — — — — — — —	Bacchic tripody catal. Hadl. 929 b.
— ' — — — — — — —	Two dochmii.
— ' — — — — — — —	“ “
— ' — — — — — — —	“ “
— ' — — — — — — —	Dochmius and iamb. dipody.
— ' — — — — — — —	Two dochmii.
— ' — — — — — — —	Dochmius.
— ' — — — — — — —	} Six dochmii; belong together as one long verse. 'Epythē with syniz.
— ' — — — — — — —	
— ' — — — — — — —	

2D STROPHE AND ANTISTROPHE (1271-1281 = 1282-1292).

Dochmii, with iambic trimeters.

— ' — — — — — — —	
— ' — — — — — — —	
Two iamb. trim.	
— ' — — — — — — —	
— ' — — — — — — —	
Two iamb. trim.	
— ' — — — — — — —	2 dochm. + bacchic trip-
— ' — — — — — — —	ody cat.

## APPENDIX.

## I.

## FRAGMENTS OF NEOPHRON'S MEDEA.

(See Nauck, Trag. Graec. Fragm., p. 565 fig.)

## 1.

καὶ γάρ τιν' αὐτὸς ἤλυθον λύσιν μαθεῖν  
 σὺ· Πυθίαν γὰρ ὄσσαν, ἣν ἔχρησέ μοι  
 Φοίβου πρόμαντις, συμβαλεῖν ἀμηχανῶ·  
 σοὶ δ' εἰς λόγους μολὼν γ' ἂν ἤλπιζον μαθεῖν.

## 2.

εἰεν· τί δράσεις, θυμέ; βούλενσαι καλῶς  
 πρὶν ἢ ἑξαμαρτεῖν καὶ τὰ προσφιλέστατα  
 ἔχθιστα θέσθαι. ποῖ ποτ' ἐξήξας, τάλας;  
 κάτισχε λῆμα καὶ σθένος θεοστυγές.  
 καὶ πρὸς τί ταῦτα δύρομαι ψυχὴν ἐμὴν  
 ὀρώσ' ἔρημον καὶ παρημελημένην  
 πρὸς ὧν ἐχρῆν ἦκιστα; μαλθακοὶ δὲ δὴ  
 τοιαῦτα γιγνώμεσθα πάσχοντες κακά;  
 οὐ μὴ προδώσεις, θυμέ, σταντὸν ἐν κακοῖς.  
 οἴμοι, δέδοκται· παῖδες, ἐκτὸς ὀμμάτων  
 ἀπέλθετ'· ἤδη γάρ με φοῖνία μέγαν  
 δέδυκε λύσσα θυμόν. ὦ χέρες χέρες,  
 πρὸς οἷον ἔργον ἐξοπλιζόμεσθα· φεῦ,  
 τάλαινα τὸλμης, ἡ πολὺν πόνον βραχεῖ  
 διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρονῶ.

## 3.

φθереῖ τέλος γὰρ αὐτὸς αἰσχίστῳ μύρῳ  
 βροχωτὸν ἀγχόνῃν ἐπισπάσας δέρη.

τοία σε μοῖρα σῶν κακῶν ἔργων μένει,  
 διδάξεις ἄλλοις μυρίοις ἐφημέροις  
 θεῶν ὑπερθε μήποτ' αἵρεσθαι βροταύς.

## II.

## FRAGMENTS OF ENNIUS' MEDEA.

(Ribbeck, *Trag. Lat. Reliq.*, p. 38 fig.)

## 1. (Eurip. v. 1.)

Utinám ne in nemore Pélío secúribus  
 caesá cecidisset ábiegna ad terrám trabes,  
 neve índe navis íncohandae exórdium  
 coepísset, quae nunc nóminatur nómine  
 Argó, qua vecti Argívi delectí viri  
 petébant illam péllem inauratam árietis  
 Colchís, imperio régis Peliae, pér dolum.  
 Nam númquam era errans méa domo ecferret pedem  
 Medéa, animo aegra, amóre saevo saúcia.

## 2. (v. 49.)

Antíqua erilis fída custos córporis,  
 quid sic te extra aedis éxanimata éliminas?

## 3. (v. 57.)

Cupído cepit míseram nunc me, próloqui  
 caelo átque terrae Médeai míserias.

## 4. (v. 181.)

. . . . fluctus vérborum aures aúcupant.

## 5. (v. 214.)

Quae Corinthum arcem áltam habetis, mátronae opulentae,  
 óptumates —

Múlti suam rem béne gessere et públicam patriá procul,  
 múlti qui domi aétatem agerent, própterea sunt ímprobati.



## 6. (v. 250.)

. . . . nam tér sub armis málim vitam cérnere,  
quám semel modo párrere.

## 7. (v. 352.)

Si té secundo lúmine hic offéndero,  
moriére.

## 8. (v. 365.)

Néquaquam istuc ístac ibit: mágna inest certátio.

nám ut ego illis súpplicarem tánta blandiloquéntia — ?

## 9. (v. 371.)

Ílle transversa mén-te mi hodie trád-idit repágula,  
quibus ego iram omném recludam atque fíli perniciém dabo,  
míhi maerores, fíli luctum, exítium illi, exiliúm mihi.

## 10. (v. 502.)

Quo núnc me vortam? quód iter incipiam íngredi?  
domúm paternamne ánn-e ad Pelíae fílias?

## 11. (v. 530.)

Tú me amoris mágis quam honoris sérvavisti grátia.

## 12. (v. 784.)

Sol, qui candentem in caélo sublimás facem.

## 13. (v. 1069.)

. . . . . sálvete optima córpora,  
cétte manus vestrás measque accípíte . . . . .

## 14. (v. 1251.)

Júppiter tuque ádeo summe Sól, qui omnis res ínspicis,  
quíque luminé tuo maria térram caelum cóntines,  
ínspice hoc facinús priusquam fíat: prohibessís scelus.

## 15. (See Introd. § 12.)

Qui ípse sibi sapiéns prodesse nón quit, nequiquám sapit.

## 16.

[Médea, utinam ne úmquam Colchis cúpido corde pedem éxtulisses.]

In all probability the two following fragments belong here too:—

*Inc. inc. fab. 94 (Eur. v. 476.)*

Nón commemoro quód draconis saévi sopivi ímpetum,  
nón quod domui vím taurorum et ségetis armataé manus.

*Enn. inc. nom. 25 (Eur. v. 714.)*

Út tibi Titánis Trivia déderit stirpem líberum.



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